

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIV., No. 1,137.

NEW YORK: SATURDAY, OCTOBER 6, 1900.

PRICE TEN CENTS.



ISLE LEIGH.

THE MATINEE GIRL.



The general mental nausea that American audiences experienced last season in the matter of French farces resulted in a delightfully clean style of programme offered in all the plays beginning this Autumn.

The naughtiest thing that we have seen this season is *The Husbands of Leontine*, and that is presented after a fairy tale; a perfect bread-and-milk idyl of the stage.

Then the farce itself is so thoroughly expurgated that nothing is left of it but a decidedly witless framework. In listening to the phrases, one feels as though reading the profoundly meaningless sentences given in French lesson books.

Certain passages of words between the characters which must have been decidedly spicy in the original are as flat in English as a badly made omelet.

It is always something of a mystery how things of this kind ever get on the stage in this country. They are without any reason, or rhyme, or beauty. They have no excuse for being.

It must be a remarkably bad play that Isabel Irving, Fritz Williams, and E. M. Holland cannot carry through to victory—even a laughing victory.

But the fact is all these players are mis-cast, and though they try their prettiest to infuse life and vitality into the queer little play there is an absence of interest and a lack of fun.

Fritz Williams has the stage with considerable effect while he pleads with Leontine's second husband not to divorce her for the reason that he fears she will return to claim his own protection as her first husband; but this height moment does not last long.

This peculiar role is cut out for some character actor, who might, by extremely clever facial contortion and trick of gesture or eccentricity of dress, give it a sort of circus interest, which is all that parts of this kind must have, as they have not an iota of humanity.

Mr. Williams is a remarkably clever actor, absolutely without affectation or consciousness, and instinctively, almost unconsciously, funny.

Of late he seems destined for the most impossible roles. Whatever his private ambitions may be (perhaps to play Hamlet or to wear pale blue satin knickers in a historic role), he is cut out for the comedy lover, the modern chappie who regards his passion as somewhat of an affliction. Such a role he played years ago in *The Charity Ball*. If he has played any role of the sort since I haven't been there to see.

I have observed him with poignant regret, capering around the stage in pajamas and doing other extraordinary things, but he is a good enough actor to have a part written for him, some up-to-date, modern type, with repressed sentiment, in love, perhaps, but wrapped in that awful dignity of young manhood that is almost severe and always funny.

Miss Irving is pursued by another such bad little fairy. The little fairy who picks out the parts in the Frohman companies must have some grudge against this clever young woman actor.

No matter how well one may do an unsympathetic part, it doesn't seem to count. Audiences will inevitably twist people up with the characters they portray.

In *The Tyranny of Tears*, Miss Irving acted the part of the young matron fast developing into a shrew so well that no one felt any sympathy with the actress.

Even when the curtain fell, you had the firm conviction that she was quite likely to break out again on the slightest provocation.

Men brought their wives to the play so that they might see how disagreeable women were when they nagged. And wives brought their husbands so they might model after John Drew and put up with things.

But the play was one of those strings of epigrammatic, smartly written things that struck no note responding to a human emotion. Bright as a diamond many of the lines were—and just as hard.

Even the comedies must have this tone somewhere in their gamut. Take the *Polysized German* comedies that it seems we are never to see again, brought down-to-date, filled with superficiality yet somehow containing the mysterious sympathetic quality.

Miss Irving is at her best in ingenue roles with considerable comedy in them. She can play a married ingenue better than any woman on the stage, but she cannot play a married woman ruse as in *Leontine*.

In no way does she suggest the many-handled heroine, so anxious for another flirtation that she perches on the arm of the professor's chair and girdles his neck with her arms.

Married ingenues don't do that way. Anna Held might frisk through that impossible role with downcast lashes and a naughty twinkle belying all her goodness and innocence of harm. But there is a certain serious sweetness and dignity to Miss Irving's manner,

voice and choice of gowns that make her inimitable in certain comely lines. But not as a naughty Frenchwoman.

As for Holland, who I know is rated among the sterling actors, and who has proved his right to the title by a long record of successes, he also has fallen into the black books of the little fairy.

In some play, I believe, he made up as Alan Dale, and of course he must have looked funny—as Dale looks like a chubby Mephistopheles. He and Acton Davies always seemed to me, on first-nights, like symbolic figures of Heaven and Hell; the good angel and the bad, light and darkness, and all sorts of Ibsenish things.

In the first act of *Leontine* Mr. Holland revels in queer French clothes, and next he appears in a regulation cycle costume. He holds his head forward over his collar like a high school horse, and you catch about one out of nine words that he says.

With all these three actors it certainly must be a case of an uncongenial role. It surely must be the toughest kind of a proposition to go on and play in a part that to the player represents only so many words and cues.

You must not think that I do not really know something about acting. Dear me, no. *The Matinee Girl* for two seasons played in amateur theatricals in Brooklyn. I used to have the choice of all the leading parts, and capered about unnaturally in blond wigs and riding habits.

I remember that I was always reproved for a lack of repose. I leaned pensively over the ruined hearthstone, kicked some fire in the floor, and the fire went out just as I was seeing beautiful pictures in the embers.

When I crossed the stage, I did so with a hop, skip and jump and found myself on the other side when I should be in the center where the calcium was.

I looked off left and—"Ah, here he comes!" And he walked on right, while I stood with my arms extended toward the wrong side of the stage.

I was popular with audiences, and that was all that ever kept me as leading lady of that organization. I thought of the way the stage-manager used to worry me when I read the other day that Mr. Terence McGovern's manager had some difficulty in preventing him from crouching as he advanced to meet the leading lady.

But an amateur audience will stand a great deal. And I always had the noble parts to play. One luckless day, however, I was given the part of the adventuress.

But it didn't matter what part I played. The audience was with me. As I recollect, I did everything that was wrong, from stealing the papers to luring the hero from his wife. But it didn't seem to count for anything with that audience.

There were storms of applause every time I hissed through my teeth, and I hissed well, if I do say it myself.

My entrances and exits were the signal for bursts of applause, and horseshoes and hearts and bouquets came over the footlights to the smiling villainess, while the plot waited.

I've often thought since that I must have seemed rather funny. But then nothing is funny to an amateur audience. Everything is weird.

And talk of press notices! I can recollect reading at breakfast next day: "Miss Matinee Girl surprised her friends by so successfully hiding her lively nature under a mask of villainy."

But on the Dead Q. T., it must have been worth going miles to see. Something like this: "And now, Lord Hartleigh, I shall go!"

(Loud applause and cheers. Three strides across the stage, suddenly bringing up against the wings. Voice of the prompter: "Go back, go back! You've got to turn!")

Then a slow edging sideways toward Hartleigh so that I should have room for the turn, still with the cold, glassy smile. "But before I go I will say this—you will never get those papers!" (Applause. Grand turn with sweep of train, over which I tripped twice, suddenly coming up against the prompter's chest like a human projectile. Wild applause; a recall; flowers over the footlights, Lord Hartleigh standing all the time waiting for a chance to speak his lines. "Is she a woman or a devil?")

A friend sent me "The Reminiscences of Felix Morris" the other day. It is a tiny little volume, but it contains to me a most wonderful story of the struggles and almost hopeless efforts of that artist's early career.

Until I had read that collection of simply told, well written chapters I had imagined that Morris had stepped into his success without any of the usual strivings that, after all, are always a part of the true artist's life.

But this little book tells a tale of pluck and energy and aspiration living like a star through a black night. Every young actor should read that volume. It will give him renewed hope and ambition and pride in his work.

THE MATINEE GIRL.

Lisle Leigh, whose likeness appears upon the first page of this issue of *THE MIRROR*, is an actress whose wide renown makes the publication of a history of her stage career unnecessary. Ever since she was four years of age Miss Leigh has been before the public. At fifteen she became a leading woman, and it need only be said that the promise she gave at that time has been entirely fulfilled. Her tastes lie in the direction of stock work, and in that branch of professional endeavor she has been most successful. She appeared, during the past seven years of her career, as leading woman in the stock companies at San Francisco, Milwaukee, Philadelphia, Boston and Albany, and for four Summers she played leading roles with Bartley McCullion's company at Portland, Me.

Miss Leigh's success at Portland was not alone professional, since she was warmly welcomed there in social circles and became, shortly, a great favorite in the society of the place. Last Summer she spent her holiday there and was entertained in distinguished manner by the first families of Portland. This enjoyable and much-needed rest prepared Miss Leigh for her laborious work this season as the leading woman in the Boyle Stock company at Nashville, Tenn., where already she has won high professional honors.

The splendid impersonations of Miss Leigh in *The Frolicful Daughter*, *Darkest Russia* and *Noble*, in Nashville, have brought forth enthusiastic comments from the local press, and with the audiences there she has become an acknowledged favorite. Next season it is probable that Miss Leigh will star. Negotiations to that end have been in progress for a year, and almost beyond a doubt the coming year will see her at the head of her own company, either in one play or in repertoire.

ON THE RIALTO.

Emily Wakeman, who plays Miss Taft in *Caleb West* down at the Manhattan, spent a part of the Summer with her parents out in Oregon, and while there succeeded in injuring one of her ankles so severely that she could get about only by the aid of crutches for some time afterward. When she came back to town for rehearsals she had just broken away from the crutches and she limped very much indeed. But she thought that by the time of the first performance the limp must surely be overcome, and so, saying nothing of the matter to the theatre folk, she began rehearsing. It fell out just as she had expected, and a few nights after the season opened she was able to go through the part without a trace of a limp. She expected to be congratulated, but what was her astonishment when the stage-manager dashed up to her and announced threateningly that if she cut out any of the business again she should surely be fined.

"Why, what business have I forgotten?" she inquired.

"The limp, the limp," cried the stage-manager; "you cut out the limp!"

"Dear me," returned the amazed actress, "I've been doing my best to get rid of that limp, and I've just succeeded."

"Don't you dare to get rid of it," was the reply. "Keep it in; it's the best thing in the act."

And the limp stays in.

When Lester Loneragan, now leading man with the Woodward stock company at the Auditorium Theatre, Kansas City, was in New York last Winter some one gave him a box for the Horse Show. There were five tickets that went with the box, and Loneragan, pocketing one, mailed the others to a party of friends, inviting them to meet him at the show. On the appointed night Loneragan arrived at the show early and hunted up the box. To his horror, he found that it had been pre-empted by a calcium light man, and instead of containing chairs, was filled by gas tanks, rubber tubing and a strong odor of chemicals, with a few legs of nails on the side.

Of course, a mistake had been made by the ticket-seller, but it was too late then. The friends might appear at any moment. All the other boxes were taken. Loneragan, during not to face his guests, lurked in the gallery and trembled. Finally he nerved himself to look in again at the box. The friends hadn't been seen. They must have fled disgusted, he thought. He saw where he had lost four friends at one fell swoop, and he spent a sleepless night wondering how he could square himself.

In the morning came a note from one of the four. "So sorry couldn't come last night," it said. "Wouldn't have disappointed for world, but our house took fire and had to put fire out instead of going out ourselves."

Loneragan says it's an ill fire that doesn't make it warm for some one.

MUSICAL AT FORREST HOME.

At the Edwin Forrest Home, near Philadelphia, an entertainment was given last Tuesday evening in aid of the Galveston Relief Fund. The programme consisted of songs, recitations and instrumental music, and the performers were all amateurs from the village of Holmesburg. So attractive was the entertainment and so well was it managed that the proceeds turned over to *Drexel and Company* on the following morning amounted to \$82. The fine old hall of the Home was prettily decorated for the occasion, and it was crowded to its utmost capacity with fashionable folk from the neighborhood. Prominent in the management of the affair was Charles J. Fyfe, who, in the early seventies, was manager of the Galveston Opera House, and who now is a resident at the Home.

MONROE OUT OF MRS. R. O'SHAUGHNESSY.

George W. Monroe will leave Frank E. Baker's company in Mrs. R. O'Shaughnessy, Washlady, and means to revive *My Aunt Bridget* on or before Nov. 8. According to Mr. Monroe, Mr. Baker informed him on Sept. 24 that he had sold the play and that the new owners did not care to pay the salary received by Mr. Monroe. The comedian has announced that he will attempt to prevent the use of his name or of pictures of himself as advertisements for Mrs. R. O'Shaughnessy.

QUO VADIS COMPANY INCORPORATED.

A certificate of incorporation of the Quo Vadis Amusement Company, of New York city, was filed last week in the office of the Secretary of State at Albany. The object of the company is to produce the play, *Quo Vadis*, and other plays. The capital is \$50,000, and the directors are Frederick C. Whitney, Edwin Knowles, and Joseph Muir, of New York.

ENGAGEMENTS.

Ernest Hastings and Augusta De Forrest, with Grace George, Frederick Hays, Wilbur Martin, and Louise Potter, for the Erwood Stock company.

Alfred Mayo, in advance of Hope Booth in *War on Women*.

Aubrey Beattie, for Joe Bagley in *Janet Meredith*.

Leon E. Brown, for *Lost in the Desert*.

Claudia Petite, to alternate with Hilda Clark in prima donna roles with The Bostonians.

Myrtle May, with Daniel Sully, for Nellie in *The Parish Priest*.

Dillon and Garland, with Alma Chester.

Ivy Houston, for *Alone Morel in Zanz* (No. 2).

John Souders, with Diamond Brothers' Minstrels.

George E. Perolat, for *Richard in What Happened to Jones*.

Lloyd H. Patterson, with Melbourne MacDowell in *Theodora*.

Charlotte G. Walker, with Marie Dressler.

Seth Cabell Halsey, for *Two Little Vagrants*.

Christie Miller, for *The Woeing of Mrs. Van Cott*.

Marion Barney, with E. H. Sothern.

Thomas Whiffen, to succeed Cyril Scott in *The Casino Girl* at the London Shaftesbury Theatre.

W. J. Ferguson, by Joseph Brooks for *The Sprightly Romance of Marsac*.

Lee Townsend, as advance agent, by Munro and Sage, for *The Prisoner of Zenda*.

Marie Williamson, with Lulu Glaser.

W. D. Collins and Maude Hamilton, with Shipman's *The Prisoner of Zenda*.

George W. Paule, Blanche Crozier, and Florence Ruthven, with Shipman's *A Cavalier of France*.

Edna Mudge and George W. Craig, for *My Aunt Bridget*.

THE ELKS.

Marietta, O. Lodge, No. 477, will occupy their new quarters Oct. 1. The building cost \$15,000 and is considered the finest lodge and club house in the State.

Baton Rouge, La. Lodge, No. 420, will move into their new quarters in the Elks' Theatre Building about Oct. 15. The furniture for the lodge room has been ordered, and will be very handsome.

Schenectady, N. Y. Lodge No. 480, has been deservedly recognized by the local Republicans, who have renominated James B. Alexander, a member of the order, for county clerk, and Deputy County Clerk James W. Telford, treasurer of the Lodge, has been nominated on the same ticket for county treasurer.

REFLECTIONS.



The caricature of Mathilde Welling which appears above was drawn by Tim Murphy, in whose company last season Miss Welling played *Lucy Linford*. Her impersonation of the character was a very successful one, so successful, in fact, that when Mr. Murphy closed with his new management for his present season's work he expressed a strong desire that Miss Welling be engaged for the part of Helen in *The Bachelor's Romance*. Unfortunately, this was impossible, as Mrs. Boucicault had already been decided upon. Under the same management Miss Welling is this season supporting Frank Keenan in *A Poor Relation*. Miss Welling is equally clever in both emotional and comedy roles.

Self and Lady will soon replace *The Husbands of Leontine* at the Madison Square Theatre. E. M. Holland, Fritz Williams, Isabel Irving and May Robson will be in the cast.

Arthur Donaldson will not appear with Grace George in *Her Majesty*.

Irene L. Carhart, now in Boston, is writing a book about her recent trip around the world. It will be published in November.

Guenna Lawrence Baker, the soprano, has returned from a visit at her home in California, and has been engaged to sing one of the important roles in *Florodora*.

John P. Storum will be business-manager of *The Princess Chic* for Kirtle La Shelle.

T. H. Winnett, the Emergency Bureau man, filed a petition in bankruptcy last week, with liabilities of \$8,105 and no assets. More than \$7,000 of the liabilities is for printing between 1890 and 1898. The rest is for a judgment and royalties.

Anna Marble, daughter of the late Edward Marble, the actor and playwright, has been engaged by Bunne, Kyle and Fisher as press representative.

Willie Edouin, now appearing at the Lyric Theatre, London, will sail for New York on Oct. 27, to begin rehearsals for the American production of *Florodora*, in which he is to play the chief role.

William Schaffer, the composer and musical director, is at work on the incidental music for *The Stranger's Daughter*, in which Lizzie Vigoreaux is to star, and the incidental music for *War on Women*, which will be produced soon with Hope Booth in the leading role. Mr. Schaffer has just completed the score of a comic opera entitled *The Robber Baron*.

Jacob Herman Gerhardt, of *THE MIRROR*'s business staff, and Rosina Schneider were married in Brooklyn on Sept. 26.

Marie Barnum recently met with an accident, dislocating a shoulder, and will be compelled for some time to discontinue her teaching.

Robert Downing will open at Hampton, Va., on Oct. 8, in *Richard the Lion Hearted*. Alberta Converse will be seen as the princess.

Helen Baird has made a pronounced success as Mrs. Fitzhugh in Broadhurst's *The Man from Mexico*.

Gus Hill has accepted a new rural play by Harry S. Marlon and Peter G. Piatti.

Ben Teal is rehearsing John J. McNally's new farce, *Star and Garter*, in which the Agout Family will appear.

The Little Buck Association, 300 strong, went to the Star Theatre last Thursday to root for Ferry McGovern in *The Bowery After Dark*.

Nat E. Cantor, who has managed his own opera company for fifteen weeks, is in town and is organizing a company for *The Soldier's Queen*, which he has written for Josephine Sabel. The tour commences on or about Nov. 20.

Seth Abbott, father of the late Emma Abbott, has been adjudged insane by the Chicago courts and will be placed in a sanitarium at Wauwatosa, Wis. His son, Frederick Abbott, has made application for the appointment of a guardian.

Nora Dunblane appeared last night in Washington as Pauline in William A. Brady's production of *Her Majesty*. Miss Dunblane is a young and talented actress, and her conception of the character now intrusted to her is said to be most artistic.

Floy Crowell, late leading woman with the Aubrey stock company and who, on account of illness, was obliged to leave the company at Hornellsville, N. Y., Sept. 22, has gone to Los Angeles, Cal., where she will remain this Winter if the climate proves beneficial.

C. Harry Kittredge has been engaged to support E. H. O'Connor in *A Spring Chicken*.

Grant Parish has a letter from George W. Vanderbilt expressing his pleasure at the full page illustrated article on the great estate, *Biltmore*, N. C., which Mr. Parish wrote for the *New York Herald*.

Honore Lewis left the city on Saturday to make a visit of ten days at his home in Boston. He will return here in time to begin rehearsals in *The Sprightly Romance of Marsac*, in which he will originate the role of Uncle Maurice.

Clarence Fleming has been engaged by F. C. Whitney to act as business-manager for J. E. Kollard during his starring season in *The Cipher Code*.

Belmore and Wilson returned to New York last week from their Summer home at Onset, Mass., and are busily engaged in selecting a company for their new musical farce, *My Aunt's Nephew*.

Frank Mastyn Kelly, detective, caught in the Web.

THEATRE

SAN FRANCISCO.

Many of the attractions here have suffered on account of the season from the great Native Sons' celebration, but business, on the whole, has been fairly good. The circus, also, is a strong counter attraction. The double bill at the Columbia, Napoleon's Old Guard and The Belle, has taken very well. In the former, the pathetic little character, Clay Bennett is very good, and his fine portrayal of his mother in The Belle is too old a story to bear repetition. L. K. Stockwell was an excellent Father Walter. Miss Louw was charmingly girlish in the little part of Annette. Charles Chandler played Christian. All the members of the cast did very creditable work. The Magistrate 23-29.

The Widow's Husband, a new farce of unknown parentage, came on the boards at the Alhambra 17-24, and the general assault the critics made on it was certainly not calculated to induce the author to make himself known. He should congratulate himself that his work was in the hands of such a good co., whose character work was the salvation of the play. Ada Lewis was especially engaged for the part of La Belle and introduced a tough girl specialty. Mrs. Hall and Dorothy Dear played the leading parts, but the character work of the cast was the feature of the season, especially that of George West and Clarence Montaine. Marie Howe was good, and it is getting to be a chestnut to praise the character work of Howard Scott. His Japanese Wife 24-1.

The Frawley co. has met with phenomenal success in the play at the Grand, and their production of that play is considered by many as the best that has been offered here. Mr. Frawley has interpolated a new scene, wherein Lydia and Vincent are married by the Apostolic, Eliza Jones 22-29.

Fun and Ill Treatment at the Village have been drawing immense crowds. This capital co. is enjoying great popularity, and the close of its season will be greatly regretted. It is quite probable that the season will be extended somewhat. Tauschauer will be repeated 22-29, in alternation with The Barber of Seville. In the former Borthall will take the title role, Salasua will appear as Wolfgram, Shuster as the Landgrave, Anna Lichter as Venus, and Stuart as Elizabeth. The great Wagner opera promises to be a great attraction. Russo will appear as Almagro, Ferrati as Figaro, Nicolini as Basilio, and Panizza as Dr. Bartolo. Repetto will take the part of Rosina, and Pochina that of Borthall.

The great success of Ship Ahoy at the Alhambra should be very gratifying to the management, and the fact that a production so oftentimes repeated should please the public speaks well for the ability of the co. Ship Ahoy will close 29 and will be replaced by Ferra Hartman's engagement. Kelly's Kids next.

T. D. Frawley has engaged Minnie Dupree to play the part of June in Blue Jeans.

The Asahi opera co. long billed to appear at the California, were delayed by storms en route, but will appear 23, opening with Otello.

—E. GUY SIMPSON.

PITTSBURGH.

Comedy reigned supreme at the Pittsburgh theatres Sept. 23-29. All of the houses did a good business and all the audiences were well pleased. But the people have had a surfeit, for the present, of side-splitting nonsense and are ready for something a bit more serious. The Grand opera house and Bijou will enter the fray by offering their patrons thrilling melodramas 1-6. Primrose and Dockstader were at the Alvin 23-29. Keller will follow.

The Irwin in Miss Kilder amused large audiences at the Empress 23-29. Irving E. Walton made a hit in his song, "That's Nothing," and Miss Irwin's comic songs were well received. Among those deserving praise for making the most of their barren parts are Walter Hickey, John F. Ward, Lillian Reinhardt, John F. Birch, and Thomas H. Whitbread. The great Lafayette Vaudeville co. 1-6.

The Grand opera house stock co. played All the Comforts of Home 23-29. Alice Gale as Josephine, Bender and Benjamin Johnson as Theodore, Bender distinguished themselves as fun makers. William Ingersoll played the part of Alfred Hastings in a thoroughly enjoyable manner. Marjot Ballou took the part of Tom McAdow with her characteristic vim and buoyancy. Frances Drake as Eliza Orinowski was graceful and vivacious. George Soule Spencer was a funny amusing as Judson Langhorne. Thomas W. Ross was an acceptable Christopher Dabney. The other parts were in capable hands. Next week, Western Lights.

It required two box-offices to accommodate the crowd desiring tickets for A Female Dancer when it opened at the Bijou 24, and standing room was at a premium all week. The play is brighter than ever and was enthusiastically received. Johnstone Koster no longer has the name part, but her place has been capably filled by Helen Rayon. Nellie O'Neill upheld her reputation as one of the cleverest comedettes that come this way. The familiar characters of the comedy were acted acceptably by the favorite players of the co. Willis P. Sweetnam, Harry Ladd, Oscar Figman, and George Richards created no end of amusement and were warmly received. This play is a winner at the Bijou. It played to \$6,200 last season and about \$7,000 this time. A Guilty Mother played to \$6,000 last season, an increase of \$1,200 over its figures of last year.

Apocryphal of these figures, a little incident occurred last week which somewhat dampened the ardor of a couple of our prominent critics. The men in question are excellent judges of a play, but inasmuch as melodramas do not find much favor with the elite, they usually profess their inability to understand them, and their criticisms thereof are frequently limited to a mere recording of the number of thrills per act the situations of the play afford, with possibly the mention of the names of the persons administering the shock. They were seated in the grand box of the Bijou with Henry Myers, manager of A Guilty Mother. They had looked in on the play and decided it was pretty bad. They offered to tell Mr. Myers some respects in which it could be strengthened and improved. Mr. Myers thanked them and invited them to step across the street and discuss the matter under the benign influence of a drink or so. It is needless to say the invitation was accepted. When the order was given Mr. Myers thrust a thousand-dollar bill on the table. The wind from the electric fan promptly whisked it away. He gave the waiter another bill for the same amount, which was presently returned to him for the reason that it could not be changed. A search through his pockets for something smaller and fished out a third bill of the same denomination. By this time the eyes of the scribblers were popping out on their cheeks till you could have knocked them off with a broomstick. "I just got the order at the Bijou," said Mr. Myers naively. "I'm expecting another to-night."

The critics looked at each other and finished their drinks in silence. They wisely concluded to reserve their suggestions for themselves, that needed them.

After all the proof of the pudding is in the eating. Nell Cheney, of Pittsburgh, a graduate of King's School of Elocution, has been engaged as an understudy for May Templeton in the part of Gabrielle in A Guilty Mother.

Two Little Vagrants comes to the Bijou 1-6.

Seneca and his band are at the Pittsburgh Exposition 23-29. The concerts are drawing enormous crowds. Next week, Walter Pannoch.

The first of a series of Beethoven recitals was given 28 at the Pittsburgh Conservatory of Music by Luigi von Knabits and Stephen Leyshon.

Reveridge Webster, director of the Pittsburgh Conservatory of Music, has decided to fit a department of elocution and dramatic art, under the instruction of Gertrude McMillan.

Fin Reynolds was called to New York by a wire from Manager Fred E. Wright, to join Jess of Bar 22 co. in New York, which was recently disbanded on account of the death of Belle Archer.

—L. W. MENDENHALL.

MILWAUKEE.

Owing to the extraordinary demand for seats, three extra performances of Faust were given at the Academy Sept. 23, 25. Manager Tauschauer's records show that 22-29 people paid admission at the Sunday matinee 23, and the audience at the evening performance of the same day was the largest in the history of the house since he assumed the management. The production was certainly a magnificent one, and merited the enormous patronage it received. The Magistrate followed, to complete the week. In this delightful comedy K. C. Chamberlain scored an overwhelming hit as Foster. Albert Morrison as the overbearing father, Eugene Moore as a capital Colonel Lydon. Eva Taylor did some of her clever comedy work as Agatha, and the remaining parts received equally good treatment at the hands of William Yarnes, Lee Baker, Edgar Baume, Colin Campbell, Lucas Noble, Emil Jaseck, A. R. Florian, Edith Evelyn, Eugene Hayden, and Lulu Hastings. The play lost none of its good points under Frederick Paulding's excellent direction, and the sets were striking as usual. The Prodigious Daughter 1-7.

A Day and a Night was played at the Bijou 23 before a good house. The performance was pleasing and took well with the audience, the speculative features comprising the chief source of interest. A well selected cast worked with zeal, and the principal roles were satisfactorily presented. Tom Smith, Martin Richard J. Jones, W. P. Ryan, Will H. Butler, and Madge Lawrence are entitled to praise. A well trained chorus and some clever dancing were appreciated, and the players were generously applauded. Robert K. Mantell 30-6.

The Burgomaster, fresh from his long and prosperous run in Chicago, came to the Davidson 23 and opened to a packed house. The production pleased the audience immensely, which is the first object of the manager. The production cannot be classed above the commonplace in the category of musical comedy. Most of the music is bright and catchy, and the song, "The Tale of the

Kangaroo" at once became popular. The lyrics and witticisms are cleverly conceived, and several excellent specialties added much to the performance. Harry Davenport, Knox Wilson, Tom Kichetta, William Miller, Hatch, Laura Joyce, Ruth, Edith Verbruggen, and Lillian Coleman in the principal characters were a host in themselves. The chorus, somewhat rough in the musical numbers, displayed a remarkable variety of pretty costumes, several excellent ballets were introduced, and the scenery was encouraging. Stuart Robson 27-29. Frank Daniels 30-3. The House that Jack Built 4-6.

Manager Leon Wachsmar's German Stock co. will open the season at the Fabst Theatre 30. The subscription list and address of the co. is as follows: Belle Chamberlain paid a brief visit to her brother Billy here during the week.

—CLAUDE L. N. NORRIS.

JERSEY CITY.

The Telephone Girl Sept. 23-29 opened at the Academy of Music to a large house. Excellent cast and performance. The chorus was large, well trained and good looking. Of the principals Dave Lewis, as Hans Six, was capital. Mabel Hite is the comedienne. Her vocal efforts were pleasing, her dancing clever and her acting artistic. Winifred Douglas and Margie Ford introduced eccentric dancing in the second act that was a novelty. The choruses were sung with a go and vim that was refreshing. John J. Moore as the Irish servant, was good. The Heart of Maryland 1-6. Woman and Wine 8-12.

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REALLY? YES, REALLY.

St. Louis the record night at the Prices.

AND WHAT IT HAS DONE IT
ALREADY YET.They said we could not, but we did it a
couple of times just the same.

THE MIRROR

Sunday Night at these Prices, 15, 25, 35 and 50 cts., \$1.00. Just think of it!

The Business
for the Spectator

Sunday Matinee	\$639.75
" Night	919.40
Monday Night	372.40
Tuesday Matinee	209.45
" Night	391.25
Wednesday Night	438.05

Thursday Matinee	\$217.10
" Night	440.50
Friday Night	382.85
Saturday Matinee	194.50
" Night	381.55
Cross	\$4,567.80

HOW ABOUT
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The above receipts are correct and sworn to before Francis A. Hoover, Notary Public, St. Louis, Mo.

For Open Feb., March, April and May time, write GEO. SAMUELS, Mgr.
En Route. See Mirror Dates Ahead.Signed, JOHN H. HAVLIN, Proprietor of Havlin's Theatre.
WM. GAREN, Manager Havlin's Theatre.

Theatre Co., just published, shows a paid-up capital of \$100,000 and debts of \$100.

CHERRY FAIR.—GRAND OPERA HOUSE (Park and Fray, managers): Royal Marine Band of Italy Sept. 28. West's Minstrels 27. Gorton's Minstrels 1. Whole Baby Are You 4.

CHERRY FAIR.—MINE'S OPERA HOUSE (Eugene T. Wilson, manager): A Black Sheep Sept. 19. full house. Benefit for Galveston sufferers (local) 22. A Wise Guy 24. Royal Marine Band 27.

CHERRY FAIR.—OPERA HOUSE (A. R. Cutting, manager): A Wise Guy Sept. 22. fair performance and house. Royal Marine Band of Italy 25. Gorton's Minstrels 29.

CHERRY FAIR.—Union Opera House (John Maguire, manager): Daniel E. Rudman in Don Caesar de Bazan Sept. 21. For Her Sake 25.

CHERRY FAIR.—OPERA HOUSE (A. L. Babcock, manager): A Wise Guy Sept. 29. good house.

NEBRASKA.

LEWIS.—THE OLIVER (Crawford and Zehring, managers): Canebrake Street in Resources Sept. 29. fair house; clever performance. Mathews and Bulger in The Night of the Fourth 22. full house; performance satisfactory. Matinee suspended through misunderstanding. The Prince of the World 4. The Marquis and Zehring, managers: The Hottest Coon in Dixie 14. 15. warm show and warm weather. Vanity Fair 21. crowded house; satisfactory performance. Railroad Jack 25. 26. Flanagan's Ball 28. 29. Chase, Lister co. 6. 12. ITEM: Josie De Wit appeared here with Mathews and Bulger in place of Mary Marble.

LEWIS.—LOVE'S THEATRE (Para Love, manager): Flanagan's Ball was well put on to fair business Sept. 24. A Railroad Jack 25. A Wise Woman 2. Little Trifle 4. Redwood Dramatic co. 15-29.

LEWIS.—OPERA HOUSE (E. L. Kapper, manager): The Prince of the World Sept. 18 failed to appear or notify. Vanity Fair 22. light business; good vaudeville performance. The Eleventh Hour 2. A Wise Woman 6.

LEWIS.—KING OPERA HOUSE (James Elbert, manager): Redwood Stock co. Sept. 17-22 in his Brother's Keeper. Jack O' Diamonds. My Friend from Kokomo. Escaped from the Law. Queens and Monte Cristo. packed houses.

LEWIS.—AUSTIN (E. J. Brown, manager): Irving French Dramatic co. Sept. 27-29. A Wise Woman 5. Redwood Dramatic co. 8-13. Two Merry Tramps 16.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Mathews and Bulger in The Night of the Fourth Sept. 21. fair business; pleased audience. A Wise Woman 5.

WABER.—OPERA HOUSE (Thomas Kellan, manager): Season will open 3 with A Wise Woman. Two Merry Tramps 6. Fabio Romani 15.

FALLS CITY.—GELING THEATRE (John P. Gehling, manager): Flanagan's Ball 8.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Faust Sept. 21. small house; co. excellent. Curse Fugate's Stock co. opened for a week 24 to packed houses. Repertoire: Woman Against Woman. Only a Farmer's Daughter. Her Lord and Master. A Desperate Game. Taken from Life. Eagle's Nest. The Runaway Wife. East Lynne. Young Mrs. Whythrop. A Noble Woman. and On the Rappahannock. Why Smith Left Home 1. A Tin Soldier 2. The Man from the West 3. Gorton's Minstrels 5. FALLS CITY. THEATRE (George A. Court, manager): Kidnapped in New York 20-22 to S. R. O. Knickerbocker Burglars 24-26 to packed houses. Under the City Lamp 27-29. The Angel of the Alley 1-3. The Red Cat 4-6. ITEM: Manager's business this season has been exceptionally good.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The Christian played a large audience Sept. 21. Bennett and Moulton co. opened for a week 24. Repertoire: Darkest Russia. A Daughter of the South. Shadows of a Great City. The Lost Paradise. The Pride of Kerry. and Wicked London. Secret Service 1. Black Patti's Troubadours 2.

SARASOTA.—THEATRE (A. H. Davis, manager): Ethel Fuller and the Harcourt Comedy co. opened for a week to S. R. O. Sept. 24. Repertoire: Man. Escaped from the Law. Elliot of Virginia. Leah the Forsaken. Lady Lil. Supho. Twin Sisters. and The Gypsy Queen.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): The Christian drew well Sept. 22. Secret Service 26. Bennett and Moulton co. 1-6. ITEM: A. B. King closed a successful season of fifteen weeks as manager of Central Park 22.

DOVER.—Clement Opera House (F. M. Clement, manager): Duffy's Jubilee to a good house Sept. 22. audience pleased. A Romance of Con Hollow 1. Morrison's Faust 4. Quondam 16.

DOVER.—MOLLEN OPERA HOUSE (A. M. Correll, manager): Duffy Crockett Sept. 27. A Jolly Reception 3. Sun's Minstrels 8. The Village Postmaster 12. Anderson Theatre co. 15-29.

CONCORD.—WHITE'S OPERA HOUSE (E. C. White, manager): Duffy Crockett Sept. 26. light house. E. V. Phelan co. 1-6. Kaddy 16.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Morrison's Faust Sept. 26. fair attendance; performance first-class.

NEW JERSEY.

CHERRY FAIR.—JACOBS THEATRE (George W. Jacobs, manager): The Little Minister Sept. 19. poor business. Way Down East Sept. 22. co. excellent; audience satisfied. A Hot Old Time 25. good business. Zulu 27. Under the Red Robe 29. Uncle Sam in China 1. An American Gentleman 2. Vanity Fair 6. Old 21. Flanagan's Ball 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

able manner; scenery excellent. Uncle Sam in China 27-29. play pleasing; good business. Peck's Bad Boy 1-3. Kidnapped in New York 4-6.

CHERRY FAIR.—Columbia (Don Leavitt, manager): Walter Perkins in The Man from Mexico Sept. 24-26. good business; co. phrasing. Where is Cobb 27-29. played fair houses. For Fair Virginia 1-3. OPERA HOUSE (John J. Gortchins, manager): Zulu 24. 26. Way Down East 27-29. large houses. Under the Red Robe 1. 2.

CHERRY FAIR.—BAKER OPERA HOUSE (William C. Baker, manager): Scharf Morris co. opened for a week Sept. 24 to good business with The Devil's Mine, to be followed by The Mystic Mountain. The Smugglers. The Brand of Cain. Silver Fortune. The Pulse of New York and 1919. New Hampshire Home. A Romance of Con Hollow 4.

CHERRY FAIR.—MOORE'S OPERA HOUSE (William J. Moore, manager): Span of Life Sept. 18. big house; performance good. A Night in Chinatown 24. canceled. Amy Lee 26-27. opened in The Red Cat to good business; performance good. Stetson's U. T. C. 2. over the Fence 5. Peck's Bad Boy 10. Down on the Farm 12.

CHERRY FAIR.—COLLIER'S THEATRE (John T. Platt, manager): Charles Dickson in Mistakes Will Happen Sept. 25. performance excellent; light business. Dwyer Crockett 8. MUSIC HALL (Charles E. Dodd, manager): Oriental Amusement co. 25. 26. very poor business. Anna Eva Fay 1-3 and 5. 6. A Midsummer Night's Dream 4.

CHERRY FAIR.—THEATRE (Taylor and Thompson, managers): Large houses enjoyed For Fair Virginia Sept. 24-26. Knobs of Tennessee 1-3. Dryshaw Brothers and Mack's Minstrels 4-6. Stetson's U. T. C. 8-10.

CHERRY FAIR.—OPERA HOUSE (C. E. Nolan, manager): Alvin Jolly Sept. 27. good performance; S. R. O. Flanagan's Ball 28. good house; audience pleased. Scharf and Morris Stock co. 1. A Hole in the Ground 8. A Tin Soldier 12.

CHERRY FAIR.—EDUCATIONAL HALL (W. H. Morris, manager): Alvin Jolly Sept. 27. business and co. good. Scharf and Morris Stock co. 1. Ten Nights in a Bar Room 12. A Milk White Play 23.

CHERRY FAIR.—ACADEMY OF MUSIC (J. E. Dickinson, manager): Down on the Farm 12. F. E. Dickson's Ten Nights in a Bar Room 17.

CHERRY FAIR.—LYCEUM (Harry Brothers, manager): Weber's Olympia co. Sept. 22. delighted a large house. A Romance of Con Hollow 3.

CHERRY FAIR.—OPERA HOUSE (Robert Petty, manager): The Gems Sept. 24-26.

NEW YORK.

LYCEUM.—MAJESTIC THEATRE (Sam S. Shubert, manager): Warren E. Day, resident manager: This handsome new house was opened Sept. 21. 22 by Vida Allen and co. in the Palace of the King. A large audience was present and greatly enjoyed the excellent performance given by Miss Allen and her associates. The star, in the character of Dolores de Mendosa, was all that could be desired. Co-starring: Don John. Charles Kent as King Philip. and Maria Van Dresser as the Princess of Ebboli were very good. William Morris as the court jester shared the honors with Miss Allen. His interpretation of the part was one of the cleverest. Portraits of a character role seen on the local stage in many a day. The house, which is one of the best in the State, was greatly admired. Gertrude Coghlan in Vanity Fair 24. Hello, Bill 25. did good business and gave a large upper house. What Happened to Jones 27. drew a good house. A Hot Old Time 28. 29. ITEM: The Y. M. C. A. has announced the following attractions for the season: Marion Wilson, Swiss Bell Ringers, Edward F. Elliott, Lyceum Dramatic co. Stephenson co. Ernest Gambell co., and Burno-Elliott combination. The owners of the Majestic are John Owen, Philip Owen, D. W. Northrup, and Seymour D. Latcher. The house staff for the season: Manager, Sam Shubert, resident manager, Warren E. Day; Treasurer, Bayard Rustin; What Happened to Jones 27. drew a good house. A Hot Old Time 28. 29. ITEM: The Y. M. C. A. has announced the following attractions for the season: Marion Wilson, Swiss Bell Ringers, Edward F. Elliott, Lyceum Dramatic co. Stephenson co. Ernest Gambell co., and Burno-Elliott combination. The owners of the Majestic are John Owen, Philip Owen, D. W. Northrup, and Seymour D. Latcher. The house staff for the season: Manager, Sam Shubert, resident manager, Warren E. Day; Treasurer, Bayard Rustin; What Happened to Jones 27. drew a good house. A Hot Old Time 28. 29. ITEM: The Y. M. C. 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A COUNTERFEIT PRODUCTION.

Delcher and Hennessy's Representation of "Becky Sharp" Promptly Stopped.

The United States Circuit Court issues a Restraining Order in an Action Instituted by Langdon Mitchell, who Claims that the Defendants Have in Essence Appropriated His Drama, and that Charles Coghlan Did Not Write the Play they Have Put On—Seeking for a Continuance of the Injunction on Friday.

Last Thursday night in Rochester an injunction was served upon Delcher and Hennessy's company, headed by Gertrude Coghlan, and playing what purported to be a dramatization of Thackeray's "Vanity Fair" by Charles Coghlan. The circumstances precedent to this event are peculiar, and a curious chain of fraud and deceit is exposed by the documents in the case.

Langdon Mitchell, the author of *Becky Sharp*, which was produced by Mrs. Fiske in September of last year, is the complainant in the action to restrain Delcher and Hennessy permanently from producing the alleged Coghlan dramatization. As long ago as May last it was learned that Delcher and Hennessy were seeking to trade upon the success of Mr. Mitchell's work. They wrote letters to managers asking for dates in which they said that the attraction "is booked by all Syndicate houses in the large cities," and that "the play has been one of the most successful of the present season, and with the popularity of the novel we expect to duplicate the success made elsewhere."

But Mr. Mitchell had many other grounds for believing that Delcher and Hennessy purposed to pirate his play. Perhaps the most significant of these was the discovery of the fact that Charles Coghlan was not the author of the piece they were announcing as his, or indeed of any play based on the Thackeray novel. Mr. Coghlan, during his fatal illness in Galveston last November, mapped out a brief outline or skeleton of a play from "Vanity Fair," but he was not able to complete it, much less amplify the sketch into acting form. This outline, by the way, contained none of the material invented or used by Mr. Mitchell, for Mr. Coghlan's dramatic work was always original, and he was never known to be guilty of a literary theft during his career as an actor and playwright.

Delcher and Hennessy started their company in Oneonta, N. Y., on Sept. 19. The following night they appeared in Saratoga. In the audience were Mr. Mitchell, Harrison Grey Fiske, Frank McCormack, stage-manager of Mrs. Fiske's company, and Guy C. Smith. A stenographer engaged to make notes for purposes of composition was forbidden to do that work by Hennessy, who naturally was in a state of perturbation, but Mr. Mitchell and those with him secured all the data that was necessary to prove the commission of a barefaced dramatic steal. As appears by the extracts from the legal papers published below, the thefts not only included Mr. Mitchell's originations and his particular use of material from the novel, but the stage-management, "business," scenery, costumes and "make-up" were all copied, more or less successfully. The impression the performance at Saratoga gave was that of a travesty of Mr. Mitchell's play. In the newspaper advertisements the title "Becky Sharp" was brazenly employed, although it is covered fully by Mr. Mitchell's copyright, while an effort to imitate the style of printing used by Mrs. Fiske was noticeable on the billboards. No department had been overlooked by the counterfeiters, who expected to reap a harvest by dishonoring Charles Coghlan's name and memory and by deceiving the public with the pretense that the play was *Becky Sharp*.

Immediately after returning from Saratoga, Mr. Mitchell's lawyer, A. R. Kling, of New York, was instructed to institute proceedings against Delcher and Hennessy. A bill of complaint embodying the facts was filed at Utica in the Circuit Court of the United States for the Northern District of New York, and Mr. Kling proceeded on Wednesday to Cazenovia, where he secured from Judge William J. Wallace an order for the defendants to appear before the United States Circuit Court at Syracuse on Oct. 5 to show cause why an injunction *pendente lite* should not issue, and meanwhile restraining and enjoining them, their agents, servants, managers, and such actors and actresses "as are in their employ from performing the play of *Becky Sharp* until the further order of the court."

Mr. Kling, accompanied by Mr. Fiske, then proceeded to Syracuse, where Delcher and Hennessy were with their company. Judge Wallace's order was placed in the hands of United States Marshal Moses Robins for service. Learning of the presence of Mr. Mitchell's attorney in Syracuse, Delcher and Hennessy precipitately left their hotel and, it was reported, found a place of hiding, and subsequently fled. Gertrude Coghlan and John A. Reed, also fearing service, concealed themselves after the performance, and escaped to Rochester by way of Auburn the following morning.

Mr. Kling went to Rochester, where the company was booked for three nights and a matinee at the Lyceum (a theatre whose bookings are in the hands of the Theatrical Syndicate), beginning on Thursday night. Delcher and Hennessy having left for parts unknown, United States Marshal Robert Burns was instructed to serve Judge Wallace's order on Reed, their business manager, and Gertrude Coghlan. They had gone to the theatre upon arrival in Rochester, and Miss Coghlan was locked in her dressing-room there from three o'clock in the afternoon until the time for the performance. Reed shed his own habiliments and donned those of a stage hand, hoping in this disguise to escape detection.

At half-past seven in the evening Marshal Burns, with Special Deputy Daniel J. Scholl, went to the Lyceum stage-door. They found it locked. By a ruse they secured entrance. Thereupon they were attacked by a crowd of stage hands, acting under the orders of John Pierce, business manager of the theatre. Deputy Scholl was put out, but the Marshal held his ground, drew his revolver and threatened to shoot the first man that laid hands upon him. This had a salutary effect. At the earnest solicitation of Manager Wolf, of the Lyceum, a conference was agreed to, and Mr. Kling was summoned. Wolf begged that the performance should be allowed to proceed, in order to avoid dismissing the audience and thereby injuring the reputation of the theatre. He claimed that he would not have accepted the

booking had he supposed the Delcher and Hennessy play was a piracy; furthermore, he agreed to produce Reed and Miss Coghlan for service if the play was allowed to go on. Mr. Kling had no desire to inconvenience the Rochester audience and he consented to allow the performance to be given. At its close the Marshal served the order upon Reed and Miss Coghlan, and the career of Delcher and Hennessy's counterfeit production came to an end for the time being, if not for all time, as seems most probable.

Delcher and Hennessy's attorney on Friday endeavored to secure a modification of the injunction order, appearing before Judge Wallace at Cazenovia for that purpose. The managers hoped to obtain permission to finish the Rochester engagement at least. Judge Wallace refused to modify the writ.

The case is in the equity division of the Circuit Court of the United States, and the restraining order was granted upon a bill of complaint and evidence offered in the form of affidavits by Mr. Mitchell, Harrison Grey Fiske, Frank McCormack, and G. C. Smith, with exhibits showing the forms of advertising, etc., adopted by the defendants in their exploitation of the play.

The Complaint.

Following is the complaint:
CIRCUIT COURT OF THE UNITED STATES—NORTHERN DISTRICT OF NEW YORK.

LANGDON ELMER MITCHELL,
Complainant,
vs.
JAMES B. DELCHER and FRANK D. HENNESSY,
Defendants.
In Equity.

To the Honorable Judges of the Circuit Court of the United States for the Northern District of New York:

Langdon Elmer Mitchell, of the city of Philadelphia, and a citizen of the State of Pennsylvania, brings this bill against James B. Delcher, a citizen of the State of New York, and Frank D. Hennessy, a citizen of the State of New York, doing business under the firm name of Delcher and Hennessy.

Whereupon your orator complains and says:
I. That for some months preceding the month of December, 1899, your orator was engaged in writing or composing the dramatization of the play founded on the novel written in England by William Makepeace Thackeray, and which said dramatic composition was completed by your orator some time about the month of August, 1899, and said play or dramatic composition was entitled "Becky Sharp."

II. That, in accordance with the copyright laws of the United States and pursuant to the statute in such case made and provided, your orator did deposit in the office of the Librarian of Congress on the 24th of November, 1899, the title of said dramatic composition, the title or description of which was in the following words: "Becky Sharp. A Play in Four Acts, by Langdon Mitchell, founded on Thackeray's 'Vanity Fair.'"

That such proceedings were duly had by your orator in pursuance with the laws of the United States concerning copyrights, that on the 16th day of December, 1899, your orator did secure a copyright of the said dramatic composition in pursuance to the act of Congress for securing copyrights and the amendments thereto, and said copyright was duly issued to your orator under the hand and seal of the Librarian of Congress, and the original record of said copyright is in the Library of Congress, and that all the conditions and requisites as required by the laws of the United States in such case made and provided were complied with by your orator, and that your orator begs leave to make said original copyright a part of this bill of complaint and refer to said original.

III. That your orator is and has ever been since the date of the 16th of December, 1899, the sole proprietor of the said dramatic composition or drama, and that the only person authorized by your orator to publicly perform or represent the said drama as so copyrighted by your orator was one Harrison Grey Fiske, a resident of the city of New York and a citizen of the United States, and that the said play or dramatization of *Becky Sharp*, copyrighted by your orator, was only presented to the public and performed in various cities throughout the United States by Minnie Maddern Fiske, the wife of the said Harrison Grey Fiske, who represented the character of *Becky Sharp* as set forth in said dramatization, and that the same has become well known in the community and secured a high reputation as a successful drama and much sought after.

IV. Your orator further alleges that, notwithstanding the quiet use and enjoyment of said dramatic composition known as *Becky Sharp* and of the copyright protecting and reserving the same and all rights thereunder to your orator, the defendants, James B. Delcher and Frank D. Hennessy, well knowing the premises and of your orator's copyright, and willfully disregarding your orator's right, did on the 20th of September, 1900, in the village of Saratoga, County of Saratoga, and State of New York, wrongfully and fraudulently present the said dramatic composition of your orator to the public at the Theatre Saratoga in said county, which copy was presented as authored by your orator on the 16th day of December, 1899, under the title of *Becky Sharp*, and that the said defendants did use substantially the four acts which constituted the dramatic composition of your orator and did present the same under the name of *Becky Sharp*, and did imitate both the scenery and the business and details as set forth in the dramatic composition of your orator as copyrighted under the laws of Congress as aforesaid.

V. Your orator further says that all of the acts of said defendants in the presentation of your orator's dramatic composition, known as *Becky Sharp*, under the same name, was, and is still being done, with intent to deceive and defraud the public and persons attending the presentation of dramatic compositions, and that the said defendants are about to present said dramatic composition, as copyrighted by your orator, in the city of Syracuse on the 26th of September, 1900, and in the city of Rochester on the 27th of September, 1900.

VI. Your orator further alleges that there was expended large sums of money for the purpose of obtaining the exact style of costume used in the period as set forth in the novel upon which said dramatic composition was founded, for the purpose of presenting the exact period of time when said events took place, and that the defendants have copied said costumes and part of the scenery which has been painted for the presentation of the said drama by Minnie Maddern Fiske, under the direction of her husband, Harrison Grey Fiske, and that the same, with the original invention of incidents as presented and set forth in said dramatic composition for which said copyright was issued to your orator, are used and appropriated by said defendants to their own use.

VII. That the said defendants were duly notified by your orator a long time prior to the commencement of this action that your orator's dramatic composition, known as *Becky Sharp*, had been duly copyrighted by him, and that the said defendants notwithstanding said notification continued to use and misappropriate the same to their own use. All of which acts and doings are contrary to equity and good conscience, and done to the manifest injury of your orator in the premises.

In consideration whereof and forasmuch as your orator is remediless in the premises at and by the strict rules of the common law, and is only relievable in a court of equity where matters of this kind are properly cognizable and redressable, your orator prays that relief be granted, that your writ of subpoena be directed to said defendants, James B. Delcher and Frank D. Hennessy, requiring and commanding them,

and each of them, to appear herein and answer under oath the several allegations in this bill contained.

Second, That your Honor issue unto your orator your writ of injunction commanding said defendants, and each of them, their servants, employees and all persons under their authority, from playing, performing or in any manner presenting the said dramatic composition, known as *Becky Sharp*, in any form whatever, and that the said injunction be made perpetual, and that the said defendants make answer unto this bill of complaint to stand and abide such further order, direction and decree as may be made against said defendants to do and receive what your Honor shall see meet.

Third, That your orator have such other and further relief as the court may deem meet and proper, and which equity may require, and for costs.

(Signed) ARTHUR KLING,
Solicitor and Counsel for Complainant,
96 Broadway, New York city.

The Enjoining Order.

Judge Wallace's restraining order, stripped of the usual preliminary verbiage, reads:

It is ordered that the defendants appear before the Circuit Court of the United States for the Northern District of New York, in the court room of the said court, at the United States Court House, in the city of Syracuse, New York, on the 26th day of October, 1900, at one o'clock P. M. of said day, and then and there show cause, if any they have, why the preliminary injunction therein prayed for should not issue, and it appearing to the undersigned, one of the Justices of the Northern Circuit, that there is danger of irreparable injury being caused to the complainant before the hearing of the said application for the preliminary writ of injunction can be heard unless said defendants are, pending such hearing, restrained, as hereinafter set forth. And it is

ordered, that you, the said Delcher and Hennessy, the defendants therein, your agents, servants, managers and such actors or actresses as are in your employ, and all the persons acting by or under your authority or direction, be and you are hereby specially restrained and enjoined from performing or representing, or causing to be performed or represented by others, the said dramatic composition known as *Becky Sharp* until the further order of this court in the premises; and it is further ordered, that a copy of this order, certified under the hand of the clerk and seal of this court, be served upon each of the defendants to be restrained thereby on or before September 27, 1900.

Mr. Mitchell's Affidavit.

The affidavit of Langdon Elmer Mitchell in support of his case recites that he was employed about two years preceding December, 1899, in writing and composing the play *Becky Sharp*, founded on Thackeray's novel, "Vanity Fair," and that he completed the work about August, 1899. The play was duly copyrighted by Mr. Mitchell, who entered into a contract with Harrison Grey Fiske, by the terms of which the latter secured the sole acting rights of the play, which was duly produced with Mrs. Fiske in the leading part, with the result that the play was highly successful and became a source of great profit to Mr. Mitchell. It appears from Mr. Mitchell's affidavit that Delcher and Hennessy, the defendants, early in 1900 wrote letters to various theatrical managers throughout the country in an effort to make engagements for the play of *Becky Sharp*, one of those letters being as follows, with the exception that the name of the manager addressed is omitted:

DELCHER AND HENNESSY,
PRESENTING
MISS COGHLAN AS BECKY SHARP
IN CHARLES COGHLAN'S DRAMATIZATION
OF
THACKERAY'S "VANITY FAIR."

With an excellent cast and superb production.
NEW YORK, May 8, 1900.

DEAR SIR:—Please book the above attraction for October 8. This production will be complete in every detail and the cast strictly first-class. The same attraction that is booked in all syndicate houses in the large cities. The play has been one of the most successful of the present season, and with the popularity of the novel, we expect it to duplicate the success made elsewhere.

Kindly advise us at the above address, and oblige.
Yours truly,
DELCHER AND HENNESSY.

Mr. Mitchell says that he did not authorize the defendants to present his play, and points out that the statement in the foregoing letter that "the play has been one of the most successful of the present season," and that they intended to "duplicate the success made elsewhere," was absolutely false and made for the purpose of pirating upon his play of *Becky Sharp*, the only authorized presentation of which was by Mrs. Fiske.

Mr. Mitchell details his visit to Saratoga Springs with Harrison Grey Fiske and others to witness the first public performance of the play projected by Delcher and Hennessy, and the results of that visit. Witnessing the performance at the Theatre Saratoga, Mr. Mitchell found that the defendants had made imitation of the stage settings in his play in the second, third, fourth, and fifth acts; that the imitations appeared in the scenery, the placing of doors and stairways, and in the position of furniture, all of which was set forth in detail in his play, as copyrighted. He further found that the costumes in his play had been imitated by the defendants in many instances in make, shape, and color, and that the words of the dialogue in his play were used in many places by the defendants; that the words used in his play were paraphrased in many instances, and that his original invention of incidents had been taken. As instances, Mr. Mitchell said that the defendants in the play presented by them condensed the time exactly as he did in his play and in the same manner; that the incidents in the novel "Vanity Fair" by Thackeray take place months, weeks, or days apart, and his arrangement of incidents is absolutely different from that of the author of the novel, all of which have been copied by the defendants in the play they have presented. He further says that the composition of his first act is copied in their second act. In the novel *Becky Sharp*'s trunk has nothing whatever in it belonging to her mother. In Mr. Mitchell's dramatic composition he made the character of *Becky Sharp* have in her trunk a ballet skirt and tights. This has been stolen and presented in the *Becky Sharp* represented by the defendants.

In the third act of the play presented by the defendants Mr. Mitchell's whole second act has been stolen and used. The settings, in shape and color, and the stage management are exactly as set forth in his play, and all of the matters which he set forth in this second act of his play do not occur in the novel "Vanity Fair" at all. The same situations in the ball scene, which is scarcely mentioned in Thackeray's novel, and which has been illustrated in the second act of Mr. Mitchell's play, have been also used by the defendants. In the third act of Mr. Mitchell's play he has, in the sequence of scenes and the careful

condensation of time, brought together in one place events and people who are in the novel widely separated. Thackeray in the novel shows that at this time Dobbin, one of the principal characters, was in London. In Mr. Mitchell's play it is shown that Dobbin is at the Curzon Street house. Also that Dobbin and Mrs. Crawley are married. Mrs. Thackeray never presents in his novel the opening lines of a letter from his son, which is not in the novel. The scene of the marriage, wherein Mrs. Crawley throws the key to the husband from the window after he leaves the house, is Mr. Mitchell's invention, none of the defendants have stolen. The sequence of scenes and the general intention of the last part of the act, with the same scene also, have all been appropriated by the defendants.

In the novel Rawdon Crawley is not taken prisoner or the right that he leaves his home, and he is also taken from a different house. In Mr. Mitchell's play these various events are condensed and brought together in one place. Mr. Mitchell now presented a meeting with Lord Steyne, and a supper scene in which *Becky Sharp* rises, holding her glass up to drink while Lord Steyne holds the other hand, when her husband appears, making a climax to the act. The said defendants have stolen this invention also.

In the fourth act of Mr. Mitchell's play he presented *Becky Sharp*'s lodgings in Pumpenickel in 1828. In the fifth act the defendants present her as lodging in Pumpenickel in 1828. Mr. Mitchell in his play brought together in this lodging a meeting of Dobbin, *Becky*, and Amelia, which is not set forth in Thackeray's novel. He found that the defendants, in the fifth act of their play, have condensed the time, place, and sequence and business as set forth in his drama, and have copied and stolen the same. Mr. Mitchell says that he carefully listened to the presentation of the play of *Becky Sharp* at Saratoga, and with the exception of the first act, in which *Becky Sharp* is represented as a school girl at the Academy of Miss Pinkerton in 1815, his whole play in substance has been stolen and misappropriated by the defendants.

Mr. Mitchell also put in evidence a programme of the defendants' play with a programme of his own play, showing that the defendants copied the division of the acts of his play in substance "for the purpose of misappropriating my play and of deceiving the public into the belief that the play of *Becky Sharp*, as presented by the said defendants, is the one of which I am the owner, and which Mrs. Fiske has played with success to the public at large."

Mr. Mitchell also avers that the statements made by the defendants in their advertisements and otherwise, to the effect that Charles Coghlan had dramatized their play, *Becky Sharp*, from "Vanity Fair," are false. Mr. Mitchell says that Charles Coghlan simply wrote a skeleton scenario from Thackeray's novel, and that the scenario did not exceed, typewritten, thirty-eight pages, a length less than that of a single act of Mr. Mitchell's play. It was the intention of Mr. Coghlan, who died in Texas in 1899, to write a comedy based on the novel, and to embrace in that comedy but eight or ten characters. Mr. Coghlan, Mr. Mitchell avers, had frequently during his lifetime expressed the intention to present a comedy that would not in any way interfere with Mr. Mitchell's dramatic composition as presented by Mrs. Fiske and known as *Becky Sharp*, and that the scenario made by Mr. Coghlan was dictated to his wife, Mrs. Coghlan, during his last illness. The scenario made by Charles Coghlan did not present Mr. Mitchell's play, which, however, was presented by the defendants at Saratoga, the defendants having taken Mr. Mitchell's characters, etc., in the play represented by them. Mr. Mitchell details the care and expense taken and incurred by Percy Anderson, the London artist, in specially designing the costumes for his play of *Becky Sharp*, and in insuring their accuracy, etc., and in the making of them, and says that he found that the costumes had been appropriated, copied, imitated, and used by the defendants, the only difference being that in the defendants' costumes there was no harmony in color, and material used was a cheap, tawdry imitation of the originals, the defendants evidently having used photographs of the originals as guides. He also notes that the scenery for his play, *Becky Sharp*, was made by Gates and Morange; and that the defendants, Delcher and Hennessy, through one J. A. Reed, ordered from and paid for to Gates and Morange the scenes of the ballroom in the second act and the lodging in the fourth act of his play, and have used them in their production. He claims that the purpose of the defendants in so doing was to employ the knowledge Gates and Morange had of the scenes of his play, so that they could obtain and utilize the general effect of the original scenes, and by also advertising the names of Gates and Morange to strengthen the deception. Mr. Mitchell also claims that the defendants have imitated the printing used by Mrs. Fiske in advertising his play, giving details of such imitation, and showing by this printing that they not only have tried to pass their production as the original, but also to confuse the public as to the real identity of the actress that has represented *Becky Sharp* in the play produced by them. He also calls attention to the fact that a copy of the book "Vanity Fair," printed from cheap plates, has been put forward by the defendants as purporting to illustrate their play, and that most of the plates used to illustrate this volume have been made from photographs of members of Mrs. Fiske's company. A piece of music called "Becky Sharp March and Two-Step," with an advertisement of the Coghlan company in the last page, with the title "Becky Sharp" prominently displayed, has also been issued.

Charles Coghlan Not the Author.

The affidavit of Harrison Grey Fiske corroborates that of Mr. Mitchell on several points, which it also supplements. An important point established is that the late Charles Coghlan did not write the play exploited by Delcher and Hennessy and advertised by them as Charles Coghlan's work.

Mr. Fiske avers that Charles Coghlan intended to make, but never completed, a dramatization of Thackeray's novel, but he intended to construct a little comedy with a small cast of characters, and with the part of *Becky* not too strong for the talents of his daughter Gertrude, and he never wrote in it the part of Lord Steyne. Mr. Fiske says while ill in bed, dictated a skeleton of the play he meant to write, but which was not complete, as death intervened, and he died in Galveston on the 27th day of November, 1899. He dictated this scenario to his wife, Minnie E. Coghlan, and in it she wrote the characters, and in the play he was but eleven characters, three of which were servants. These characters

taken this. In the novel Lord Steyne does not appear at the ball at all. He is not introduced by Thackeray in his novel until much later. Mr. Mitchell causes Becky to ask "Who is that man on the stairs?" and she is told that it is Lord Steyne. The defendants in their presentation have used nearly this same language. In Mr. Mitchell's play before the dining scene Becky goes forward to greet Lady Barchanes and Lady Blanche, her daughter, and is cut by them. Becky retorts by addressing a rather insulting remark to Lady Blanche, referring to her mother's glass eye, and the defendants in the third act of their presentation have stolen this whole scene except that Becky compares Lady Barchanes to a doll with badly hinged limbs. Mr. Mitchell places the position of General Tufto at the head of the stairs and shows a first aide coming in and conveying a message to General Tufto, and also a second aide entering from the left of the stage and delivering a dispatch to him. The defendants have stolen all this from Mr. Mitchell's play, for in Thackeray's reference to the ball he makes no mention whatsoever of aides. In Mr. Mitchell's play cannon and bugle calls are heard off the stage and Steyne exclaims "Silence!" and one of the characters, made up like the Duke of Brunswick, cries, "It is the call to arms!" all of which the defendants have taken from Mr. Mitchell's play. In this act, as presented by Mr. Mitchell, confusion and panic follow, all the characters leaving the stage in the same way, Becky remaining alone, and the breaking up of the ball is an elaborate dramatic invention, including both stage management and words and the sound of drums and bugles, none of which was found in the novel, but all of which has been utilized, stolen and presented by the defendants. In this act, as presented by the defendants, Lady Barchanes enters and seeks to buy Becky's horses. She says: "I will ask you to Barchanes House." Becky refuses to sell, and this scene is paraphrased and taken from the Mitchell play. In this act Joseph Sedley enters in fright down the stairs, after Lady Barchanes' exit. Becky drives a hard bargain for her horses. In the novel the scene where Joseph buys the horses takes place the next day in the courtyard of the hotel. In this act of Mr. Mitchell's play the scene between Rawdon and Becky, in which Rawdon bids her farewell and recites to her an inventory of his belongings, he sits at the dining table and Becky leans down so that her face can be seen by the audience but not by him. Rawdon says: "I am a fair mark." She refers to his shabby uniform, and he says she can get a larger sum for the better one, and Rawdon's exit, after bidding her farewell, follows. This scene is absolutely stolen from Mr. Mitchell's play. All this scene in the novel takes place after the ball at Becky's lodgings. It is not presented by Thackeray in the form of a dialogue.

The Third Act Almost Entirely Stolen.

Mr. Fiske found upon witnessing the play that the defendants presented the play of Becky Sharp in five acts, the first act showing Becky, the schoolgirl at Miss Pinkerton's, Chesham Hall, 1812. The second act as presented by the defendants is in substance the first act of Mr. Mitchell's play. The third act in the defendants' presentation is the second act of Mr. Mitchell's play. The fourth act in the defendants' presentation is the third act of Mr. Mitchell's play, and which he has divided into two scenes. The fifth act is the fourth act of Mr. Mitchell's drama, showing Becky's lodgings at Pumpnickel. The first act of the defendants' play is a sort of prologue to the rest of the play. It is made up from the material furnished from the first act or prologue of Charles Coghlan's outline or skeleton of the play he contemplated writing before his death.

Mr. Fiske's affidavit details the appropriations from Mr. Mitchell's play by the defendants, Dolcher and Hennessy, in their alleged play by Charles Coghlan, the theft in each case being easily recognized from the fact that the matter, lines, "business," situations, etc., were the inventions of Mr. Mitchell and are not to be found in "Vanity Fair." These interesting extracts are taken from the affidavit:

The second act of the defendants' presentation of Becky Sharp corresponds with act first of Mr. Mitchell's play. The scene is laid at Miss Crawley's residence in Park Lane, London, in 1815. And the general shape of the setting and in the placing of the furniture is the same as in the play of the complainant. Miss Crawley is discovered sitting, as in the Mitchell play, Dobbin and George Osborne are introduced in this scene, as in the Mitchell play, but are not thus introduced in the novel. In the defendants' presentation Dobbin has a packet of letters of Amelia's for George Osborne, which is precisely as in the Mitchell play, but in the novel these letters are not given to him in Miss Crawley's house. In this scene Amelia is introduced in Miss Crawley's house at this juncture by Mr. Mitchell, which is also done by the defendants in their representation, but this does not occur in the novel. In this act, as presented by the defendants, Sir Pitt Crawley enters in a costume that is a direct copy of that worn in the original production as represented by Mrs. Fiske, and the scene of the proposal of Sir Pitt to Becky Sharp follows word for word, the "business" of the entrance and exit being exactly the same. Becky's business of saying "Oh, oh, oh," and her comic dismay and her running to and fro are enacted the same, after she realizes she might have married Sir Pitt instead of Rawdon, whereas in the novel upon this disclosure, she seems by the mantle piece. Sir Pitt says to Becky "I have just come from the funeral." In the novel, as in the Mitchell play, "I am just going back to the funeral." Becky's words to Sir Pitt, "Why didn't you come an hour earlier?" as used by the defendants in their representation are from Mr. Mitchell's play, and are not in the novel. In the novel Thackeray presents Fickin, one of the characters, that sees Sir Pitt kneeling to Becky. Mr. Mitchell presents Briggs, Miss Crawley's companion, as the one who discovers Sir Pitt kneeling, and the defendants copied Mr. Mitchell's work.

In the Mitchell play, Miss Crawley goes out for a drive, giving opportunity for the scene that follows, and the defendants have copied this. In the first act of the Mitchell play Rawdon and Becky are married, and Mr. Mitchell has condensed the time which is not presented in the novel. The defendants have taken this from the Mitchell play. Mr. Mitchell in the first act of his play shows that after Miss Crawley returns from her drive she goes to sleep. This does not occur in the novel. Becky having previously brought to Miss Crawley her chocolate, and while Miss Crawley is falling asleep Becky puts on her hat, gathers her things together and slips out. This does not appear in the novel, and the defendants have taken it. Mr. Mitchell shows that during which the stage is darkened, rushes in with a lighted candlestick. She wakes Miss Crawley and announces that Becky is married. Miss Crawley, in anger, throws a book at Briggs and says, "Get out of my house, you fool," and asks, "Who will make my tea?" At that moment a candlestick is brought in, and Briggs takes out an old pink ballet skirt and tights, which situation does the act. In this act Becky says during a scene with Amelia in answer to Amelia's remark, "Oh, Becky, I see it all. Amelia, you see right through me," which material and the sequence of scenes are stolen from the Mitchell play; all of which was wholly Mr. Mitchell's invention. In the novel the time between the scene with Sir Pitt and Becky and the time that Miss Crawley learned of Becky's marriage with Rawdon is two days, and Mr. Mitchell in his play has caused one scene to follow the other in quick succession, and the defendants have done the same in their presentation of Becky Sharp.

The third act of the defendants' representation of Becky Sharp corresponds with the second act of the complainant's play. The setting is exactly similar to the original production in arrangement. It is an ante-room of a ballroom; there is a stairway at the center, the back of the stage leading to a double stairway to the left and right, which makes entrance through arches. On the novel posts of the balustrade there are two female figures, painted in imitation of statues; there is a table with dice boxes on the left of the center and a settee on the right; and the defendants have taken the same from the second act of the Mitchell play in their presentation of the third act. Thackeray does not call this the Duchess of Richmond's ball, nor specify the name of the Duchess who gave it, and very few of the incidents in the second act of Mr. Mitchell's play are contained in the novel, as Mr. Mitchell blended with this act some of the ideas in the description of this ball given by Byron in "Childe Harold." The scene opens with various conversations between guests who are costumed in imitation of the guests at the ball in the original production as produced by Mrs. Fiske, and Lady Barchanes and her daughter, Lady Blanche, are introduced precisely to the introduction of Becky by the defendants in precisely the same manner as in Mr. Mitchell's play. In Mr. Mitchell's play Becky comes down the stairway with a cluster of men about her, there is a dining scene between Rawdon and George Osborne, and in the dining scene Rawdon says, "I will throw you for it," and "I will throw you for it," was used by the defendants in their presentation, and all of which has been taken from the Mitchell drama. There is no mention of any of the ball in Thackeray's novel, and Mr. Mitchell, in his play causes Becky to ask Rawdon to get money from Osborne, and the defendants have used this in their third act. In the novel all this takes place at another time and place. In this act Becky goes to Amelia and tells her she should prevent her husband from playing with Rawdon. Becky tells Rawdon that neither her dress nor any of the things she wears are paid for but for money, and this is a paraphrase of a remark by the defendants taken from the Mitchell play.

The Mitchell play shows in the second act Lord Steyne coming from the right and pausing on the landing of the stairs, and the defendants have

taken this. In the novel Lord Steyne does not appear at the ball at all. He is not introduced by Thackeray in his novel until much later. Mr. Mitchell causes Becky to ask "Who is that man on the stairs?" and she is told that it is Lord Steyne. The defendants in their presentation have used nearly this same language. In Mr. Mitchell's play before the dining scene Becky goes forward to greet Lady Barchanes and Lady Blanche, her daughter, and is cut by them. Becky retorts by addressing a rather insulting remark to Lady Blanche, referring to her mother's glass eye, and the defendants in the third act of their presentation have stolen this whole scene except that Becky compares Lady Barchanes to a doll with badly hinged limbs. Mr. Mitchell places the position of General Tufto at the head of the stairs and shows a first aide coming in and conveying a message to General Tufto, and also a second aide entering from the left of the stage and delivering a dispatch to him. The defendants have stolen all this from Mr. Mitchell's play, for in Thackeray's reference to the ball he makes no mention whatsoever of aides. In Mr. Mitchell's play cannon and bugle calls are heard off the stage and Steyne exclaims "Silence!" and one of the characters, made up like the Duke of Brunswick, cries, "It is the call to arms!" all of which the defendants have taken from Mr. Mitchell's play. In this act, as presented by Mr. Mitchell, confusion and panic follow, all the characters leaving the stage in the same way, Becky remaining alone, and the breaking up of the ball is an elaborate dramatic invention, including both stage management and words and the sound of drums and bugles, none of which was found in the novel, but all of which has been utilized, stolen and presented by the defendants. In this act, as presented by the defendants, Lady Barchanes enters and seeks to buy Becky's horses. She says: "I will ask you to Barchanes House." Becky refuses to sell, and this scene is paraphrased and taken from the Mitchell play. In this act Joseph Sedley enters in fright down the stairs, after Lady Barchanes' exit. Becky drives a hard bargain for her horses. In the novel the scene where Joseph buys the horses takes place the next day in the courtyard of the hotel. In this act of Mr. Mitchell's play the scene between Rawdon and Becky, in which Rawdon bids her farewell and recites to her an inventory of his belongings, he sits at the dining table and Becky leans down so that her face can be seen by the audience but not by him. Rawdon says: "I am a fair mark." She refers to his shabby uniform, and he says she can get a larger sum for the better one, and Rawdon's exit, after bidding her farewell, follows. This scene is absolutely stolen from Mr. Mitchell's play. All this scene in the novel takes place after the ball at Becky's lodgings. It is not presented by Thackeray in the form of a dialogue.

According to the affidavit, the fourth act of the Dolcher and Hennessy presentation of Becky Sharp is identical with the third act of the Mitchell play. The scenery, doorways, fireplace, etc., are all copied, and the defendants have dovetailed the two scenes of the Mitchell act into one. Becky's contacts with Steyne, Pitt Crawley, Dobbin, and the other characters are reproduced in the same circumstances and with practically the same lines and dialogue. Every effective situation and speech is represented and taken, or slightly paraphrased. It was almost wholly invented by Mr. Mitchell, little of it but suggestion being found in Thackeray's novel. The supper scene in the Mitchell play is bodily taken, as well as the lines, the only variation in the speeches being a slight interpolation from the scenario of Charles Coghlan. Even the small bit of "business" of the maid in the supper scene in the Mitchell play in pushing the sofa out of the way is stolen, while the climax to the act and the supper scene in the Mitchell play, even to the last words spoken by Becky as the curtain falls, "I'm done for," is bodily taken by the defendants and represented by them. All these things are original with the Mitchell play. As the affidavit continues:

In the novel the supper scene is not described; when Rawdon enters Thackeray describes Steyne as hanging over the sofa on which Becky sits. After Steyne's exit Rawdon gets Becky's keys in the novel and searches all over the house, this search consuming hours. In the novel he did not come at midnight, he came early in the evening. He left at dawn and Becky is pictured by Thackeray as sitting in the deserted house with the sunbeams pouring in. When Rawdon in the novel found the money it was in her bedroom and she was seated on the edge of her bed. In the novel Rawdon is arrested by Moss' men as he leaves the gate of Gaunt House, after the reception and charades, in which his wife has appeared. He does not send the letter to Becky immediately, but some time later on. He sent it the next morning, in order not to disturb her sleep. The dinner in the novel takes place the next evening. In the third act of the Mitchell play Steyne says to Becky, "I must get the address of the man who sells that rouge for Lady Steyne; her complexion is in a horrible way. When she cries it falls off and drops in her lap." This is introduced in the fourth act of the defendants' play.

The fifth act of the defendants' play corresponds with the fourth act of the Mitchell play in almost every detail. The affidavit describes the stage setting of the defendants' fifth act, which, even to small articles in the scene and their positions, is appropriated from Mr. Mitchell's play, as also are the condensation of time and place, the sequence of "business," lines, etc. Mr. Mitchell's inventions in this act are easily seen by reference to the material in the novel that merely suggested the act. The affidavit in detail shows the appropriations by the defendants and the organizations by Mr. Mitchell by reference to Thackeray's story.

Costumes Copied and Printing Imitated.

Mr. Fiske also corroborates Mr. Mitchell's averments as to the costumes, which for Mr. Mitchell's play involved the expenditure of a large sum of money and much time in the designing and making of them so that they should represent with historic accuracy and fidelity the dress of the period and the persons fixed and described in Thackeray's novel. These costumes the defendants have reproduced in their presentation as nearly as it was possible for them to do so without ability to secure the original colors of the fabrics, and they advertise them as having been made by a New York costumer, whereas some of them were made by a wardrobe woman who was furnished with photographs of the actors and actresses who performed in Mrs. Fiske's representation of Becky Sharp.

The defendants employed the late Fred Williams as their stage director. He had been engaged by Mrs. Fiske to stage direct Becky Sharp under her supervision. He was familiar with all the "business" of the play, but died after a few rehearsals of the defendants' production. The affidavit avers, however, that before his death Mr. Williams mapped out the stage management of the defendants' representation from his knowledge of the original production, and his daughter carried it out in accordance with his ideas.

The affidavit refers to advertisements of the defendants by means of which they sought to give the impression that the play they presented to Becky Sharp, they having advertised to represent it at Troy on Sept. 21, Syracuse Sept. 25 and 26, Rochester on Sept. 27, 28 and 29, and in Oswego on Oct. 1. It also sets forth in detail the attempts of the defendants to imitate the posters and printing used

by Mrs. Fiske in her production of Becky Sharp, and corroborates Mr. Mitchell's allegations as to the circulation by the defendants of copies of "Vanity Fair" made from the plates manufactured by the publisher of a cheap edition of that novel, and illustrated with plates made from photographs of members of Mrs. Fiske's company in costumes worn in her production of Becky Sharp, "the whole scheme and purpose of the defendants being to cheat and defraud the plaintiff and to have the public believe that the play of Becky Sharp as presented by them is the one that was dramatized by the plaintiff, to his great prejudice and injury."

Corroborative affidavits are signed by Guy C. Smith and Frank McCormack, who are familiar with Mrs. Fiske's production and witnessed her and Hennessy's representation of the play at Saratoga.

BLANCHE WALSH IN MARCELLE.

Blanche Walsh was announced to open her starring tour at the Academy of Music, Montreal, Canada, last evening, with the initial presentation of Marcelle, a five-act romantic drama, written for Miss Walsh by Eugene W. Presbury. The period of the play is 1740, and the scenes are laid in France and Quebec. Miss Walsh will present Marcelle at the Broadway Theatre, beginning next Monday. The cast advertised for last evening was:

Marcelle	Blanche Walsh
Robert Hardy	Joseph Kilgour
Chevalier de Brissac	Harold Russell
Kouli de Varney	Algerman Tassin
Marquis	Emma Madern
Arbo	Frank Sheridan
Manon	Katherine Power
Mira	Katherine Clinton
Madame Bouquet	Thomas Lawrence
Father Barbant	Emily Baker
Chevalier Blot	Robert Gomp
Governor Vandril	Fred Perry
Chevalier de Ramsey	Ellis Rye
Chevalier de Peun	Bustia Farman
Captain Carron	George Forster
Sergeant	Fred Harris
Francis	Forbes Curtis
Gypsy	Charles Pade
	James Carr
	Robert Harold

GALVESTON BENEFIT.

Theatre benefits for Galveston sufferers continue on all sides. Last Sunday a remarkable concert was given under the auspices of the New York Aschenbroedel Verein at Madison Square Garden, in this city. A. B. de Freee ably directing arrangements. An enormous audience heard one of the finest concerts ever undertaken in New York, an orchestra of more than two hundred musicians and a chorus of two thousand voices being directed by Walter and Frank Dumrosch, John Philip Sousa, and Victor Herbert. The soloists were Helen de Maest and Gwynn Miles, the former supporting one of the sweetest singers ever heard in this city. The applause that greeted her numbers and those led by Mr. Herbert was unbounded.

Sir Henry Irving will head a performance in aid of the Galveston fund at Drury Lane Theatre, London, on Oct. 16. A great benefit was given at the Writting Opera House, Syracuse, N. Y., on Sept. 27, when every prominent player in that city took part and two thousand persons saw the performance, which Marcus Ford boomed to success.

All over the land it has been the same, the players, as always, leading in the cause of charity.

OBITUARY.

Thomas Luther, a promising young actor, died of consumption at the Hotel Regent, Washington, D. C., on Sept. 28. He had been ill for some time, but on Sept. 28, he had been in the city for a short time, and was taken to the hospital in a dying condition on Friday morning. Mr. Luther did excellent work as a member of McKee Rankin's Stock company at the Murray Hill Hotel, in this city, a few seasons ago. For several months past he had been meeting with success in vaudeville. He was a careful and conscientious performer, and had a large circle of friends. The remains will be interred at his late home, Memphis, Tenn.

Howard Graham, a brother of the late Charles Graham, the well-known song-writer, died at the Hudson Street Hospital, Sept. 28. He had been ill for some time, and was taken to the hospital in a dying condition on Friday morning. Mr. Graham, like his brother, had a talent for song-writing, but none of his efforts had met with marked success, except "When the Harvest Days are Over," the words of which he wrote. Mr. Graham was born in England, and was thirty-six years old.

Frank W. Haines died at Watonsville, Wis., Sept. 29, aged forty-nine years. As a theatre manager in Decatur, Ill., from 1883 to 1896, he was in close touch with every traveling theatrical and tent show. He was a successful manager, and, commencing at the foot of the ladder, was after years of experience and hard work known as widely as any manager in the West.

Mrs. George Gorman (Dorothy Decker) died in Philadelphia on Sept. 23, aged thirty-seven years. She had been one of the support of Kathryn Osterman for a long time, and had been associated with the Gorman Brothers in farce-comedy, and with Jack and the Benstock. The remains were buried in Green Mount Cemetery.

Louise Dobbins Grahame, wife of Harry D. Grahame, died at St. Elizabeth's Hospital, New York city, on Sept. 27, of heart failure, at the age of thirty-three years. The remains were taken to Cincinnati, O., for burial in the Spring Grove Cemetery.

Madame Emma Saville-Jones died at her home in Brooklyn on Sept. 22, aged forty-two years, after a long illness. She was a prominent vocal teacher of Brooklyn and often sang at charitable entertainments.

Carle Livingston Cohen, wife of Alfred J. Cohen (Alan Baker), died at Mount Hope Cemetery on Oct. 1. Her husband and two children survive.

Emily J. Russell, an old actress, once a member of Eugene Tompkins' company, died at her home in this city, last Friday, of Bright's disease. The remains were buried yesterday (Monday) by the Actors' Fund.

Mrs. Theresa H. Rowe, mother of Mrs. Harrison E. Pondry (Cora Elwell), died suddenly in Buffalo on Sept. 12. Interment was made at Palmyra, N. Y.

ENGAGEMENTS.

Evelyn Wood, to play Lady Pamela Mallinson in Lord and Lady Algy with the Empire Theatre Stock company.

Mathilde Previllo and Joseph Miron, for The Princess Chic.

Phil Mack, for Timothy Finnigan in Finnigan's 400.

Mac Britton and Will Kilroy, for Lincoln J. Carter's Heart of Chicago (Eastern).

Charles J. Dism, for Six Hopkins.

James B. Frodlow, as musical director for his third season, with E. Frank Mitchell, for Smith's Wife. He will also be assistant manager.

Eddie Royce and Ethel Merrill, for Town Topics.

Paul I. Aldrich, late business-manager with Belle Archer, with Wallace Munro, to go in advance of Howard Gould in Rupert of Hentzau.

Everett F. Bernat, with A Bell Boy.

Lucille Spinyer, as leading woman, with Daniel Sullivan.

Victory Bateman, with Samuel Blair.

Edith Fasset, for On the Stroke of Twelve.

Fred Bryton, for Siberia.

Myrtle May, with Daniel Sullivan, in The Parish Priest.

Will Archer, with The Royal Lilliputians.

Emma Curran, for The Bowers After Dark.

L. D. Wharton, for The Great White Diamond.

Julius D. Cowles, with Hope Booth.

Robert Graham, for Floradora.

E. C. Gallagher, for The Winding of Mrs. Van Cott.

Charles Maclett, with Mrs. Le Moyne.

Walt Whitman, for Lost River.

George E. Romaine, for the King Dramatic company.

Al Roberts, for Madame Sans Gene.

Marie Van Tassel, for A Gaily Mother.

J. Mitten, for The Bowers After Dark.

John Gorman, for The Counting at Geneva.

George K. Henry, for The Little Minster.

Ballet Thompson, with Henrietta Crossman.



Bertha Roy, whose portrait appears above, is a child pianist of extraordinary talent, her work having received the praise of many eminent musicians. Miss Roy is only about ten years old, and is an extremely pretty girl. Her home is in Quebec, Canada, where her father is a prominent organizer. From him the child has received most of her musical instruction. She manifested an aptitude for music at the age of two years, and since has advanced rapidly, until she now renders the most difficult classical selections with a skill and technique astonishing in one of her age. She has appeared, though not professionally, at a number of concerts in Quebec and in Boston, with decided success. For the past week Miss Roy has been in this city, where she has played before several musical authorities, and received their emphatic commendation. It is her father's intention to have Miss Roy enter the concert field when she becomes a little older.

The merry war over the Casino tenure, waged between the Sire Brothers and George W. Lederer, was continued last week when two motions were decided in favor of the Sires. Things, however, go on just the same.

The body of the late Charles Coghlan, which had reposed in a receiving vault of Lakeside Cemetery, Galveston, Tex., was washed away by the recent storm and has not yet been recovered.

The new ticket, slated for election by the Nominating Committee of the Laubs is as follows: Shepherd, De Wolf Hopper; boy, Dicky Bell; corresponding secretary, John Drew; recording secretary, Thomas Manning; treasurer, John A. Stone; members of Council, Clay M. Greene, Walter Price, and Lewis Baker.

Elizabeth Marbury, as agent for Edmund Rosland, has sued Richard Mansfield for \$2,500 at law to be due for unpaid royalties on Cyrano de Bergerac.

The new Casino at Vandergrift, Pa., was opened successfully Sept. 27 with Henrietta Crossman in Mistress Nell.

Many actresses are to assist in the Fair for the purpose of building an orphanage at Galveston, Tex. They meet almost daily at the Waldorf-Astoria, where "Aunt" Louisa Eldridge presides.

Samuel Ostrander, of St. Louis, and Nellie Dowdall, of Kansas City, both members of the profession, were married at South Bend, Ind., Sept. 22.

A. T. Seaman and Mary Eileen Bersick were married in Brooklyn on Sept. 13.

Chauncey L. Southern retired from his position as leading juvenile of the Roy Crawford stock company at Portland, Ore., last week and is now visiting in San Francisco. He will return to New York shortly.

Harry Hynes, who has been spending the Summer in Denver, is in town for rehearsals.

Wallace Munro, manager of The Prisoner of Zenda, returned to the city on Thursday to complete arrangements for the tour of Howard Gould in Rupert of Hentzau, opening at Norfolk, Va., on Nov. 2. Mr. Munro reports that the business of The Prisoner of Zenda this season equals that of any former tour.

George H. Broadhurst returned last Thursday from St. Paul, where he superintended the production of The House That Jack Built.

The Packer Exchange is organizing a stock company for Wilson Enos to play at St. Joseph, Mo., and a stock company for Morosco and Company, to play at the Grand Opera House, San Francisco.

The death of Annie S. Greene, at Deer Island, Me., last month, has brought to Dora Goldthwaite a legacy of \$2,500. The deceased lady, who had reached the age of ninety-six, was Miss Goldthwaite's maternal great aunt.

Recent contributions to the Actors' Home Fund received by Tim Minton from its correspondents are \$2 from Marie L. Cole, of Fort Smith, Ark., and \$1 from Fred Briggs, of Wilson, Kan.

E. W. Knechtowizer has resigned from his position of advance representative with Harry Crossman Clarke.

Charles E. Blaney is preparing for the production in November of a new spectacular melodrama entitled An African King. The story deals with the Boer War, and there are thirty two speaking parts in the play.

Selma Herman, at present starring in A Young Wife, purchased a handsome residence in Syracuse, N. Y., last week.

On Thursday night of this week Louis James and Kathryn Kidder will appear for the first time in their revival of A Midsummer Night's Dream at Music Hall, Orange, N. J.

Edwin Forrest Lodge, No. 2, A. O. U. E., will meet next Sunday.

Rehearsals of Floradora, that will be produced at the Casino on Nov. 12, began at that theatre yesterday.

Virginia Earle sang two new songs in The Belle of Bohemia at the Casino last evening. They were written for her by H. T. McConnell.

Arthur Weld, who has been musical director at the Shaftesbury Theatre, London, has assumed a like position at the Casino, succeeding Paul Stenendorf, who goes on the road with Alice Nielsen.

James Moran returned yesterday after a three months' trip to Europe.

George W. Lederer intends to sail for Europe either Wednesday or Saturday of this week.

The Cadet Girl was attached in Philadelphia last week on a claim of Harry E. Smith and Ludwig Englander for royalties alleged to be due. A settlement was subsequently effected.

The Irwin will lay off for two weeks before the election. She will then resume her tour under management of George E. Gill, going to the Coast.

RECOLLECTIONS OF ROSE EYTINGE.

The Assassination of President Lincoln—The Scenes that Followed.

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It was a very pleasant occasion on which I met for the first time Abraham Lincoln.

It is not to be supposed that, in such times as those of which I write, the President, borne down as he was by public cares, had either time or inclination for amusement; but he dearly loved the theatre, and was present at several of our performances. It was after one of these visits that he signified to Wallack and Davenport that he would be pleased to see them.

The day following the receipt of this invitation they went to the White House, and, like the good fellows they were, they asked me to accompany them.

When I, in my turn, was presented to the President, he took my hand and, holding it, while he looked down upon me from his great height, said: "So this is the little lady that all us folks in Washington like so much?" Then, with a portentous shake of his head, but with a twinkle in his eye, he continued: "Don't you ever come 'round here, asking me to do some of those impossible things you women always ask for, for I would have to do it, and then I'd get into trouble."

Mr. Seward I met under different circumstances, at a social function. I enjoyed the privilege of personal introduction to him, and very greatly distinguished I felt. When Mr. Seward, with his stately, old-school manner, bowed low over my hand and expressed himself as being gratified at having this opportunity of greeting me, it seemed to me that he was conferring upon me a patent of nobility.

It is impossible to think of two more contrasting personalities than those of Lincoln and Seward—the one so simple, warm-hearted and free-spoken; the other so stately, cold and dignified. When Mr. Seward addressed a few complimentary commonplaces to one, one felt as if one were participating in history.

But to return to the theatre. One night we were playing Dion Boucicault's London Assurance, Wallack acting Puddle, Davenport Sir Harcourt Courtley, and I Lady Gay Spanker. In the scene between Sir Harcourt and Lady Gay, when she asks him if her agitation renders her unfit to re-enter the ball-room, Davenport instead of replying according to the text, said: "Your beauty is only heightened by a Rose-Eytinge"—pronouncing it "Rosy-tinge." The house took the pun instantly, and I made my exit amid a storm of applause and laughter.

Again, one night, during a performance of Bulwer's comedy, Money, Wallack as Alfred Evelyn, Davenport as Smooth, Placide as Graves, and I Clara Douglas, in the scene where the will, which carries disappointment and chagrin to so many hearts, is read, we were seated in a semicircle across the stage, and I found myself directly opposite Placide. Through the whole scene he made at intervals a sort of procession of the most execrably funny, lugubrious faces. My attention became riveted upon Placide. I found him irresistibly funny, and the audience seemed to be entirely of my mind, for the scene went with hearty and continuous laughter.

But several times I noticed, and I was greatly puzzled by it, that when my glance wandered for a moment from Placide and rested upon one or other of the persons engaged in the scene, I was met with frowns and sly, negative nods, and divers other evidences of disapproval. When the curtain fell I was promptly enlightened as to the cause of their conduct.

It seems that my enjoyment of Placide's grimaces had been so great that it took the highest form of compliment, and I had during the whole scene been busy following, and unconsciously imitating, every one of them. I had thus been unwittingly sharing the scene with Placide and furnishing the cause for the laughter of the house.

A favorite bill with us was Tom Taylor's comedy, Still Waters Run Deep, Wallack giving a delightful performance of John Milmay, Davenport playing Hawkeye with equal brilliancy. When the piece was first played by us I was cast for Mrs. Milmay, because she was young and amiable, but as soon as I learned how much better an acting part was Mrs. Sternhold, I insisted upon playing her instead.

Useless for Wallack and Davenport to point out to me, as they did repeatedly and strenuously, that she was, to say the least, middle-aged; that in order to play her I would be obliged to make-up middle-aged, thus destroying my appearance of youthfulness, and artistically doing myself a present and future injury. Play her I would, and play her I did.

One day Mr. Wallack felt called upon to take me seriously to task for something I had said which would have been much better left unsaid. I felt the full force of his rebuke, because I knew that my position was indefensible. So I put on a bold front, and made a sweeping denial. We were seated opposite each other at the breakfast table. I planted my elbows on the table, and putting my face between my hands, I looked him squarely in the eyes and said, deliberately and incisively: "I have no recollection of having ever said anything of the kind."

Wallack looked at me and made no reply. He was silenced, I dare not say by what.

That night the bill was Still Waters Run Deep. In the second act Wallack and myself, in our respective parts, were seated opposite each other in precisely the same positions as those which we occupied that morning, and Wallack, in his character of Milmay, repeated to me the slighting remarks which he was supposed to have overheard me make to his wife with reference to himself.

In the text I merely offered a general denial; but this night I assumed the same expression, and used the identical words. I had used in real life in the morning. Either my offhandedness, or Wallack's realistic amazement, caught the audience, the point made a hit; and always afterward the speech, with the accompanying "business" of Wallack and myself, became an integral portion of that scene.

I now approach one of the most awful and awe-inspiring periods of my life—the night on which President Lincoln was assassinated.

At the time I was taking a brief vacation, and was visiting the family of an army officer who was in charge of a military hospital a few miles out of town. On that dread occasion my hostess and I had been in town for the day, and it had been arranged that an orderly, with the carriage, should call for us in the evening and drive us out home.

Suddenly some of the men of the household where we were visiting dashed into the house, bringing intelligence of the crime.

The first reports were that the President and every member of the Cabinet were mur-

dered. The community was wild with horror. Everybody, as if moved by one impulse, rushed into the streets, the church bells tolled, all social and conventional barriers were leveled in the general horror. Utter strangers talked together in hurried accents, exchanging the various rumors with which the air was filled. The report had it that Washington was in the hands of the rebels.

Strangers accosted each other and asked for the last news; and when one or the other confirmed the dreadful truth of the President's murder, they cried like children.

Soon it became bruited about that the crime had been committed by an actor, and woe to the actor who had been found on the streets that night. My friends and I, in common with everybody else, rushed into the street, but we were soon filled with fear lest I should be recognized.

Toward midnight, to our added alarm and horror, an army ambulance lumbered up the street and stopped at the door of the house where we were. It developed that, as had been arranged, the carriage had been sent for us, but it had been so often stopped and searched, and the orderly who was driving had been put through so many and so rigid examinations, that he had decided to turn back and get, instead, the ambulance, hoping that the sight of this familiar and authorized vehicle would attract less attention.

By this time the city was declared under martial law, every point of egress was closely guarded, the members of the theatrical guild were looked upon with universal disfavor. The air seemed rife with murder and the suspicion of murder.

It was a time to burn itself into one's memory. I pray that I may never be called upon to go through its like again.

ROSE EYTINGE.

FRANK TENNEHILL CRITICALLY ILL.

Frank Tennehill, Sr., the well known old actor, is lying at the point of death at his home in this city. He is beyond sixty-four years of age, and since his complaint is Bright's disease, there is no hope for his recovery. His wife, Ella Clayton, is playing with old Jed Prouty in the West.

COMMUNAL THEATRE TICKETS.

Manager William Foster, of Des Moines, Iowa, has devised a scheme for selling tickets to his two theatres in communication books. The books contain \$40.50 worth of tickets and are sold for \$30. The tickets are transferable and can be used at either theatre.

BROOKLYN AMUSEMENTS.

SATURDAY, Sept. 29.

With fourteen theatres open in a borough boasting no floating population and strictly a colony of home dwellers, it is not to be wondered at that in some houses the patronage is down to a point that offers small chance of profit.

The sixth season of the Montauk began Monday with a double bill, comprising Naughty Anthony and Madame Butterfly, both being new to this side of the river. In the first mentioned Charles E. Evans was seen after a three years' retirement. His last previous engagement having been at the Grand early in the Spring of 1897. Belasco's dainty, pathetic and idyllic curtain-raiser won a favor that merited a crowded auditorium. Julia Marlowe is to follow in Barbara Frietoch, and William Gillette in Sherlock Holmes for the ensuing fortnight.

On the same date the Columbia started its tenth season with Women and Wine, which in some details equaled to bring the eyes of those who came unexpectantly and not in quest of that sort of entertainment. The Bostonians follow in The Viceroys, The Serenade, and Robin Hood.

The Amphion enters upon its fourteenth season on Oct. 1 with the always enjoyable William Collier in on the quiet.

The Grand Opera House revived in commendable style, with all the requisite singer and go, one of Boett's earliest hits, A Doll in the Gloom, with Charles Cowles in his original part of the Stranger, with competent support and some of the latest ideas in vaudeville. Manager Lewis Parker announces The Girl from Maxim's next.

The large attention previously noted at the Payton continued with The Private Secretary, which is to be retained for the daily matinees of the coming week, the evenings to be devoted to both Drifted Apart and The Parisian Princess.

The Angel of the Alley was at the Bijou and surprised even those who wish their drama tabasco hot in sensationalism. At one performance a woman patron was so overcome as to faint from the realism of the death chair scene. Manager Lewis Parker has an other sensational drama to show in The Gunner's Mate.

The Gaiety retires Mrs. E. O'Shaughnessy and George W. Monroe, now seen to part association, Manager Bennett Wilson replacing them with A Bob in the Ground.

At Hyde and Belman's Lillian Burkhardt manipulated A Deal on Change, Robert Downing was seen in the flower scene of Insignia, and Harry Watson gave The Two Flats. Foremost among the specialists were Charles Vance, John W. Ransome, Anna Berger, Charles T. Aldrich, also Katie and young Pat Rooney. Forbes and Quinn were also in the bill. Manager Henry W. Belman's next people of note are Bert Scott, John Rice and Sally Cohen, also George Fuller Golden.

Robert Fulgoni's Stars have occupied the Novelties, where the piece de resistance has deservedly been Arthur Sidman with his pretty and talented wife, in that thoroughly delightful little transcript of real life known as Back Home. In addition, James and Lucy Allison danced nimbly. Mons. Cheverell played the violin fantastically. Zeb and Zarrow gave a bicycle act, the Four Hubbines were clever in acrobatics, Bayman and Hayman proved entertaining Yiddishers. The Kleists rendered a musical turn, while Professor Blake put his dogs and monkeys through their paces. Manager Williams next presents John and James Russell in their long promised new sketch.

The Lyceum puts The Phoenix aside to permit the reign of Love and Law.

The Bohemian Burlesquers pleased a large contingent at the Star where Manager William L. Bissell underlines Weber's Dainty Duchess.

Percy Williams showed his knowledge of putting together a pleasing and well balanced olio in his exhibit at the Brooklyn Music Hall, that included Roscoe Lamb, Ward and Curran, Sarsanna, The Mims, Four Joe Flynn, Crane Brothers, Hall and Staley, also The McMahons.

The Imperial Burlesquers were at the Empire, The Ramblers at the United, and The Buffs at Al. Reeves', where the coming week will find Al. Reeves' own traveling organization, headed by Inez Mousker, located for a brief visit, and the Knickerbockers installed at the Grand Street resort.

Brooklyn will be well represented in Harlem at the beginning of October, as Harry C. Kennedy's production of Siberia opens at the Metropolitan, while William L. Bissell's Fads and Follies are on view at the Olympia. Frank Petersen, for so many years the leader of the orchestra at the old and new Brooklyn Theatre, afterward at the Park and lastly at the Montauk, from which house he voluntarily resigned last Spring, is now conducting his fine band of soloists at the Rose Tree Academy of Music.

With the opening of the newly built amphion, eight of the sixteen then regularly open theatres on this side of the bridge will be found devoted to straight vaudeville. With that territory in which to seek for dates, there should not be many idle weeks to distress the "merry comedians."

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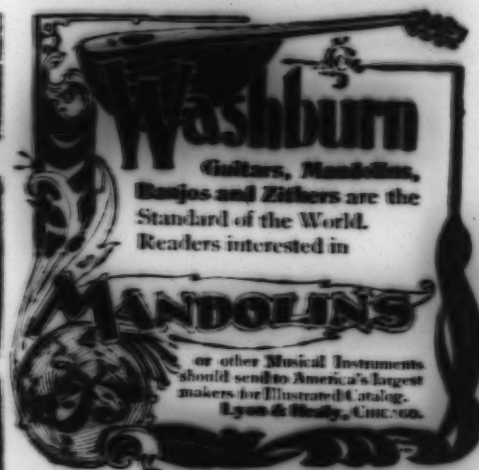
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TELEGRAPHIC NEWS

CHICAGO.
The Week's Joings to Westward—Hall's
Observations and Tips.
(Special to The Mirror.)

CHICAGO, Oct. 1.

Roland Reed received a royal welcome back to Chicago at his old stamping ground, the Grand Opera House, last evening, and a very large audience sent congratulations across the footlights on his recovery from what had threatened to be a fatal illness. He never appeared to better advantage, and his new play, *A Modern Crusoe*, was thoroughly enjoyed. Isadore Rush, Mrs. Myers, and Carolyn White gave the star excellent support.

The opening dinner of the Forty Club, at the Wellington Hotel last Tuesday, was a delightful affair, and the guests were Chas. Williams, Gus Williams, Joseph Wheelock, Jr., Tom Williams, of the San Francisco *Esaminer*, Cornelius Gardiner, John T. McCutcheon, the Chicago artist and writer who was with Dewey at Manila; James E. Wilson, John E. Wilkie, ex-vice-president of the club and now chief of the United States Secret Service Bureau; Will J. Davis, Frank Moulton, C. C. Curtiss, Andrew Lawrence, of Hearst's *Chicago American*. A letter of regret was read from Frank Daniels, who spent all his spare time in bed while he doctoring a cold in order that he might not disappoint the Amerer audiences, and telegrams came from Roland Reed and Richard Golden.

This is the farewell week of *Way Down East* at McVicker's, and so great has been the demand for seats that it was decided to give a daily matinee during the week. Chauncey Olcott in *Mavourneen* will follow, and he will in turn be succeeded by Keller.

Work has progressed so far on the new Illinois Theatre that it is definitely announced to open on Oct. 15.

Brother Officers were succeeded by Lord and Lady Algy at Powers' to-night, and there was an ovation for Jessie Milward who rested here last week. This is the last week of the engagement, and Joseph Jefferson will follow in *The Rivals*, and Joseph Jefferson will follow in *The Rivals*, and Joseph Jefferson will follow in *The Rivals*.

How is it, I wonder, that all the soubrettes this season are advertised as "effervescent." I have not yet seen an "uncharged" soubrette, even in the police court.

After a week of Gifford-Gifford, William Frouette warbled Hopper's role in *El Capitán* at the Studebaker last night, and the Castle Square Opera company got all that was possible out of the tuncful Sousa opera. Patience is in rehearsal to follow.

If any one has a play with a nonchalant burglar as the principal character he may address "Jap" Wheelock. Twice last week Mr. Wheelock entered my police court to study character, and on one occasion he got from a burglar a "bit of business" good enough to carry a play. Al. Filson, Charlie Taylor, and Frank Moynihan also called—only socially, however.

Ward and Vokes in *The Floorwalkers* succeeded *A Midnight Bell* at the Great Northern yesterday, and George H. Adams will follow next week in *Humpty Dumpty*.

When Roland Reed leaves the Grand he will give place to Broadway's latest force, *The House that Jack Built*, in which Mrs. Annie Yeomans, Jennie Yeomans, Tom Wise, Brandon Douglas, Alfred Klein, and Anita Bridger will figure.

My friend from India followed the stock revival of *The Three Musketeers* at the Dearborn yesterday, and the company is rehearsing *The Merchant of Venice* for early production. James E. Wilson, the new leading man, now fully realizes Pinkerton's motto, "We never sleep." A Social Highwayman next week.

At Hopkins' the stock is playing on the *Wahwah*.

I have received daintily engraved cards announcing the wedding of Mrs. Pukifer, the wealthy Chicago lady, and Walter Jones, the comedian. They are residing here in Breezel Boulevard.

Edwin Hanford presented *The Ivy Leaf* at the Academy of Music yesterday afternoon, and at the Bijou On the Stroke of Twelve was the bill.

Low Benedict and Dick Ralph, comedians of the new Kelly and Leon Minstrels, who are to seek a permanent home in Steinway Hall, in Van Buren Street, have arrived from the East, and the opening date is announced for Oct. 16.

Seats were placed on sale at the Auditorium to-day for the annual policemen's benefit next week, when Jacob Litt will give a big production of *Shenandoah* for six nights and two matinees.

Barton Holmes will begin his series of lectures here at Central Music Hall on Oct. 19 with a new lecture, "The Edge of China." The Thomas concerts will also begin this month at the Auditorium.

The Convict's Daughter was presented up at the Alhambra Theatre yesterday, and will be followed next week by *Through the Breakers*.

Chicago now has four burlesque houses in full blast—Mines's Trocadero, Sam T. Jack's Opera House, Hurtig and Seamon's Music Hall, formerly the Lyric, and Irwin's Theatre, formerly the Lyceum.

News, Faversham, Wheelock, and Stevens are confirmed golf fiends and spend all their spare time on the links hereabouts. Last Friday Stevens and Faversham were caught at the fifth hole in a blinding rainstorm, and made the best cross country time to the club house that is on record at Whetson.

A soubrette just back from a Summer in Europe tells me that the most popular novel on sale on the ocean greyhounds is "To Have and to Hold."

Our friend Punch Wheeler has just returned from a tour of the swell resorts, and he tells me that at one place they charged him \$1 an hour for green corn. He gave half an hour to the waiter as a tip. Just then the telephone rang and "Punch" took an anxious inquirer that there were no berries left on the limited, but he could give him a bit of the platform.

—HALL.

BOSTON.

The Remodeled Hollis Street Theatre—James
O'Neill's Hit—Items.
(Special to The Mirror.)

BOSTON, Oct. 1.

At last Boston theatricahs have reached their normal condition, for, with the reopening of the Hollis to-night, every theatre in the city is open. The delay here has been due to the complete transformation that was effected, and which has kept men busy since last June.

Almost everything in the auditorium has been altered, and the appearance has been vastly improved. The foyer is now dazzling with marble and frescoes, and although the proportions are the same, the addition of two domes makes the appearance very different. In the auditorium the chief change has been made in the boxes, and the single affairs have been replaced by double boxes in open work, which add greatly to the brilliancy of the appearance. There are also new loges in the upper tier, which are a distinct gain. The auditorium has been richly frescoed, and the dome, with its new chandeliers, the finest of the kind in Boston, lights up beautifully. The ladies' waiting room, in Louis XVI decorations and furniture, is dainty and artistic, and rivals the luxury of the rooms at Keith's, which had been heretofore the show place of Boston. The alterations have all been made under the direction of John E. Hall, who was the architect when the house was built fifteen years ago. There is one change which has not been noted, and that is that Charles J. Rich is now acting manager of the house. Heretofore his title has been assistant manager, and the change comes as a promotion, and a richly deserved one, for he is exceedingly popular among Bostonians.

The opening attraction was E. H. Sothern and Virginia Harned in *Hamlet*, and the packed theatre was due to their presence as much as to the transformation in the house. New York has so recently passed judgment on the play that there is little to be added. A change in bill may be made next week to comply with the contract requiring an immediate production of *It Might Have Been*, by Justin Huntley McCarthy. The cable is being worked overtime trying to get a postponement, but it looks as if the play would have to be given on Oct. 11, to round out the engagement.

Charles E. Evans made his reappearance as a star at the Museum to-night. He had been by no means forgotten since the days when he was here in *A Parlor Match*, and a rousing welcome was given upon his entrance in *Naughty Anthony*. The most artistic feature of the performance was *Madame Butterfly*, in which Valerie Bergepe scored a hit. She, too, had not been seen in Boston for some time.

At the Columbia, A. H. Chamberlyn had a coming home of old favorites in *The Cadet Girl*, for the cast was headed by Dan Daly, so conspicuous last season in nearly all the productions made at this house. Many who were here as leaders with *The Belle of New York* are prominent in Mr. Chamberlyn's latest venture, which will probably have a long run in Boston.

Thomas E. Shea, in his latest melodramatic production, *The Voice of Nature*, scored an emphatic hit at the Grand Opera House to-night and played to the capacity. This is the strongest piece that he has ever given here, and opening with comedy it progresses into realism that is thrilling in the extreme. The staircase episode, in which the hero finally rushes up and prevents a Nihilistic explosion, was cleverly managed and won many recalls for Mr. Shea, who has never been seen to so great advantage. He will give two performances of *Dr. Jekyll and Mr. Hyde* during the week.

Anna Held is having by far the best engagement that the Tremont has had this season, and Papa's Wife repeats the hit that it made last year. It was the original intention to give no Wednesday matinee during this engagement, but seats were in such great demand that the management had to give in and announce one for the last week. Miss Held has made a distinct gain as a comedienne, and Charles A. Bigelow shares nobly in the honors. The Park has closed to-night for a final rehearsal of *The Choir Invisible*.

Lillian Lawrence is following in Julia Marlowe's footsteps, and at the Castle Square to-night she proved that she certainly could wear the mantle of that actress in *The Countess Valeska*. Now I would like to see the management try some of Miss Marlowe's other productions of recent years for Miss Lawrence—*Colinette* and *For Bonnie Prince Charlie* for instance—as they would certainly prove successful. Just a *Day Dream* will be the next play.

They are delving into prehistoric episodes at the Bowdoin Square at present, and to-night the stock was seen in *Bertha*, the Sewing Machine Girl, a play that had not been seen here for years and which had been forgotten. The feature of the cast was the acting of Charlotte Hunt in the title-role. Nick o' the Woods, another antique, will have the cobwebs removed for next week.

Sapho has had its staircase removed to the Grand, as it ran its limit at the Bowdoin Square last Spring. The title-role is now played by Mildred Hyland, who makes a hit.

The only house in Boston that did not make a change of bill to-night was the Boston, but no change will be made there for some time to come on account of the enormous hit made by James O'Neill with *Monte Cristo*. The people fairly tumble over themselves in the rush to the box-office to buy seats, for the reputation of the lavish production has spread broadcast and it is still capacity business. The cast is the strongest that Mr. O'Neill has ever had here, and as for his own impersonation, well, the world is still his.

E. F. Edgett, formerly dramatic editor of *The Transcript*, who resigned to become editor of the *King* in London, has returned to America and visited Boston last week. He will remain here until late in the month, when he goes in advance of *Naughty Anthony* and *Madame Butterfly*. Some of the excellent advance work prepared for that attraction in Boston was done by him.

Mr. and Mrs. John R. Schoeffel (Agnes Booth) have returned from their Summer cottage at Manchester-by-the-Sea and are at their Winter residence in Carleton Street, Longwood.

James O'Neill gave an informal dinner to the dramatic critics of Boston at Gould's Hotel one evening last week, so as to meet them personally and thank them for the kind things they had said of his production of *Monte Cristo*.

J. H. Bradbury, who made one of the hits with *Naughty Anthony* to-night, used to be a member of the stock there.

All sorts of records were broken last week at the auction sale of seats for the concerts of the Boston Symphony Orchestra in Symphony Hall. Everybody thought that the top notch was reached on the first day, when Herrick the ticket agent, bought the very first seat sold in the hall, paying \$250 for the honor of having the worst seat of all, after a spirited rivalry, but this record stood exactly three days, for when the concert seats were placed at auction and they reached what corresponded to the seats in the old hall occupied by Mrs. John L. Gardiner, the price arose like a sky rocket and the stock did not begin to tumble until Connolly, the ticket agent, had

touched it with \$572. Two seats were bought at this figure, so that the owner pays about 24 cents a minute for the pleasure of listening to the symphonies this season. All the seats are sold, and premiums ranged high throughout the four days' sale.

Edward F. Mitholland was in town last week, making arrangements for the coming tour of J. K. Murray and Clara Lane as stars in *The Highwayman*.

By the way, don't you think that Maria Sportt ought to be perpetuated in Riff Hall's soubrette album? She was in Boston last week. JAY BENTON.

PHILADELPHIA.

High Priced Theatres Suffering—The Park's
Opening Postponed—Current Attractions.
(Special to The Mirror.)

PHILADELPHIA, Oct. 1.

The season thus far at our high priced theatres has not been up to expectations, and it is said that not a single production has made very much money. The popular priced houses have fared somewhat better. The Presidential campaign excitement was inaugurated this evening at the Academy of Music, and will spread with increased vigor until election day. The People's Theatre, in order to avert the tide here, have made arrangements with the Police Pension Fund for a series of running benefits from Oct. 1 to Nov. 9, which covers every attraction playing there, they to receive one-half of all tickets sold. I am informed that some of the downtown houses will also join this plan with the hope of improving patronage.

The Park Theatre, under the new management of A. A. Hashim, with N. Hashim as general manager, was originally intended to inaugurate their season Oct. 1 with *The Adventures of Francois*, and afterward postponed until Oct. 6. This date is now again changed to Oct. 20, the cause assigned being that the production is not ready.

When a Woman Loves, the new play intended to introduce Minnie Seligman as a star, is in its second and last week at the Broad Street Theatre to indifferent patronage. Miss Seligman and Helen Reimer are the best in the cast. The Bostonians, Oct. 8, for two weeks.

The Chestnut Street Theatre held a jolly crowd to-night to welcome *Primrose and Dock-stader's Minstrels*. The performance was first-class from first part to finish. William Collier Oct. 8.

The Dairy Farm opened at the Chestnut Street Opera House this evening. It is a pity that so delightful a play should be snowed under by the advance announcements of Ben Hur, that is to follow, Oct. 8, with expectations of a two months' run.

The Cadet Girl closed its allotted three weeks at the Walnut Street Theatre, Sept. 29, and proved anything but a success. To-night Peter F. Dailey, with Christie McDonald and other clever people, opened in *Hodge, Podge & Company* for a two weeks' stay, and was well received.

Gilmore's Auditorium offers for week Williams and Walker in *Sons of Ham*, which is brimful of good specialties, and was received with favor by a crowded house. *Le Voyage en Suisse* Oct. 8. *Why Smith Left Home* Oct. 15. *Woman and Wine* Oct. 22.

What Happened to Jones, by the Durban-Sheeler Stock company at the Girard Avenue Theatre, was well received to-night by the large clientele of this prosperous house. The management are wise in their selections of plays and deserve their success. First production of *Near the Throne* Oct. 8.

The Forepaugh's Theatre Stock company, headed by Carrie Radcliffe and John J. Farrell, is presenting for the first time in this city Frank Harvey's melodrama, *Cruel London*, with many sensational and realistic effects. It was applauded by large audiences. The *Sidewalks of New York*, Oct. 8.

Shenandoah is a big card this week at the National Theatre, with a strong cast, elaborate scenic effects, and the battle scene, a great feature. Coming: *Siberia*, *A Stranger in a Strange Land*, *15*.

Mrs. B. O'Shaughnessy is at the People's Theatre, where business will be helped along by the Police Pension Fund benefits, above referred to. The *Telephone Girl* next week.

The Standard Theatre, with Percy and Speck's stock company, after *Kidnapped* for the week's attraction, offer *Marguerite Clemens* and moving pictures between the acts. The new management are working hard in the hope of building up the patronage.

Dumont's Minstrels at the Eleventh Street Opera House continue their programme of burlesques from opening week, with changes in the specialties, and attract large patronage.

Hashim's Grand Opera House this week presents Hyde's Comedians, with Rose Coghlan and company added, in addition to which the home management have engaged Jones and Sutton, and Ethen Redmond. Every act was encored by a crowded house. Hashim's Grand Opera House is now one of our most prosperous places of amusement.

Keith's Theatre continues to turn away money every night. Attractions for this week are William Harecourt and Alice Fisher in *The King's Pawn*, Charles Preffe, Len Sully, Cushman, Holcomb and Curtis, Jessie Conthou, Walter Le Roy and Florence Clayton, Barrere and Jules, Winona and Banks Winters, Chicago Ladies' Quartette, Mai Wyota, American Comedy Four, Brooks Brothers, Hendrix and Prescott, and the De Colvraus.

The Arch Street Theatre has been sublet by Andrew Ribbel, the present lessee, to the managers of the Thalia Theatre, New York City, who will inaugurate a German dramatic season. S. FERNBERGER.

BALTIMORE.

Viola Allen at Ford's—Jessie Mackaye's
Flack—Other Theatres—Notes.
(Special to The Mirror.)

BALTIMORE, Oct. 1.

Viola Allen appeared at Ford's Grand Opera House this evening in her new play, *In the Palace of the King*, by Lorimer Stoddard. Miss Allen was cordially received and her work was warmly appreciated. Robert T. Haines made a good impression as Don Juan, as did Edgar L. Davenport in the role of the Cardinal Luis de Torres. Marcia Van Dresser as the Princess of Ebboli well sustains her reputation as an actress of ability. William Norris scored a hit as the Court Jester, and the other parts of the play were acceptably taken by Charles Kent, Clarence Handyside, C. Leslie Allen, and Gertrude Norman. A crowded house greeted Miss Allen, and from all indications she will have similar business during every night of her engagement. Next week, *Primrose and Dockstader's Minstrels*.

The Rose of Persin was presented at the

Academy of Music this evening by an English opera company. May Irwin will follow.

The attraction at the Holliday Street Theatre this week is a revival of the famous and popular Western mining play, *M'iss*. The title-role is taken by Nellie McHenry and she acquits herself with credit. Yuba Hill is played with strength and naturalness by Joseph Brennan. The supporting company is well up to the standard, and the performance is a very enjoyable one. Two Little Vagrants Oct. 8.

Lere Ose, a Philadelphia soprano, who has met with favor in London, will make her first appearance on the American concert stage next Thursday evening at Lehmann's Hall with the Schumann Concert company. She will be supported by Daniel Hansmann, basso; J. Louis Craig, baritone; H. Kohler, tenor; Harry P. Page, reader and cellist; J. Barton MacMillan, violinist, and Madge MacMillan, pianist.

Robert T. Haines, of the Viola Allen company, was the popular leading man at the Lyceum Theatre, in this city, last season. Mr. Haines made many friends during his sojourn in our midst, and his visit this week is a welcome one.

Annie Meyers scored a success at Chase's Lyceum Theatre last week, where she sang some of her popular songs.

John W. Albaugh, Jr., returned to the city a few days ago to prepare his home for the winter. Mr. Albaugh's family will reside here, while he will go on the Keith circuit in his one-act play, *Trenton*. Thomas W. Slater, a former member of the Lyceum company and a Baltimorean, will be associated with Mr. Albaugh.

Jefferson De Angelis in his new opera, *A Royal Rogue*, enjoyed a royal business at Ford's last week. During the week Jessie Mackaye, the charming little comedienne of the company, sprained her ankle. The accident occurred during the performance of the first act of the opera, but plucky Miss Mackaye continued right on and, notwithstanding the pain she suffered, would not give up. As the curtain fell at the close of the performance she would have fallen to the ground had not Mr. De Angelis caught her. A physician was summoned and she was conveyed to her hotel.

Harriet Weems is in the city, arranging for the production of a vaudeville sketch at one of our theatres in the near future.

—HAROLD EUTENEIER.

ST. LOUIS.

Imperial Stock Makes a Hit—Busy Week at
the Theatres—Notion's Comment.
(Special to The Mirror.)

ST. LOUIS, Oct. 1.

The weather during the past week was very bad for the theatres. The first part of the week was so very warm that Summer garden shows would have been the proper thing, and during the remainder of the week the rain interfered very materially with the attendance.

The Imperial with its new stock company played to more people than any of the other houses. This being Fair week, the managers expect to reap a harvest and make up for the bad business the past week. Special matinees will be in order at all the houses. On account of the Veiled Prophet's parade to-morrow night, none of the houses will begin their performances until the potent passes through the downtown streets.

Daniel Frohman's company did not have a very prosperous week at the Olympic. It seems very unfortunate that this good company always visits our city so early in the season, when the weather is so unsettled, and while so many of our best playgoers are out of town. The *Maneuvers* of June was an enjoyable entertainment. Elizabeth Tyree as Jane Nangle overshadowed that of the rest of the cast. Jameson Lee Finney did some clever comedy work as Lord Rapchid. Thursday evening *The Ambassador* was put on, giving us a chance to see John Mason as Lord St. Orbyn. Mr. Mason's performance was polished, and especially well received. Gertrude Henriques, as Juliet Gainesborough, was excellent. In *Wheels within Wheels*, Mr. Mason and Linda Spang did capital work.

Sunday evening the *Whitney-Knowles' Quo Vadis*, that did such a big business at the Olympic early this Spring, returned for a week's stay. Arthur Forrest, who made such a great hit as *Petronius* in the first production here, is still cast for this splendid part. Edmund H. Lyons, who is so well known in St. Louis, is to be seen again as Nero. Richard Badler is appearing as *Vincius*, Robert McWade as *Clelio*, and Dallas Tyler as *Lygia*. *Way Down East*, Oct. 8.

Arthur Dunn was very amusing as *Flipper* in *A Runaway Girl* at the Century last week. A great many of the Century patrons thought that Mr. Dunn was far more clever in the role than James T. Powers. Clara Bell Jerome, who had been with Mr. Dunn in vaudeville for several seasons, made a hit as Alice. John Park's Guy Stanley was well received. Last evening Manager Short presented Chauncey Olcott in his new Irish comedy, *Mavourneen*. Next attraction, *Mathews and Bulger*.

At Piney Ridge scored at the Grand last week. David Higgins and his play were seen here last season, but that rather added to their popularity. Evelyn Parson, a St. Louis girl, played the juvenile role well.

This week the Grand has an old favorite, *Hanson's Superba*. Among the cast are Adra Ainslee, Magda Henry, Leta Vance, Marie Nash, Robert Rosaire, Lizzie N. Wilson, John M. Coughlin, Arthur Lacourt, Walter Long, J. H. Hashim, Charles Sprague, Barney Rathburn, and A. J. Roccardi. Next week, *Rose Melville* in *Sis Hopkins*.

A *Homespun Heart* pleased Manager Garen's patrons at Havlin's last week. Page Spencer played the half-witted boy hero very acceptably. Lillian Harris was splendid as the heroine.

The World came to Havlin's yesterday afternoon to make a bid for Fair week's business. A special matinee will begin on Wednesday. The cast: Charles Chappelle, Joseph Lawrence, Dore Davidson, Daniel Evans, Conrad Canten, Walter Thomas, Eunice Sayre, Frank Mitchell, H. P. Keen, Charles Burke, Elsie Crescy, and Grace Welby. In Old Kentucky is underlined.

The Columbia bill was headed by the four Colmans last week. John Kernell got more laughs than any one else. Falke and Semon also did well. Caswell and Arnold did an exceptionally good acrobatic turn. Yorke and Adams, and Frank and Lillian Smith did clever work. This afternoon's new bill is headed by Henry Lee. Others are Gus Williams, Sohlie Troupe, Georgia Gardner, and Joseph Madern in a comedieta, entitled *A Cure for Jealousy*; Mr. and Mrs. Dan Hiatt, Leah Russell, Mr. and Mrs. Budworth, Flying Da Bell, Baker and Lynn, Breton-Rushell

Tris, Cyrene and Noonan, Mr. and Mrs. William Wade, and the kindred.

The new Imperial stock company in Mr. Giffen's big production of *The Great Ruby* made an instantaneous hit. The company is well balanced and with the exception of Maude Odell and E. J. Ratcliffe, who played the leads in the piece, appear to advantage. The characters, Lady Garnett and Prince Kassim, do not give Miss Odell and Mr. Ratcliffe a proper display of their abilities, and it is rather unfortunate for them to have made their first appearance here in those roles. It is but just to them to say that they make the best of the opportunities offered. Louise Douglas, as Countess Mirtza Charkoff, carried off the honors of the production. De Witt C. Jennings, as Brett, the detective, made much of the part. Grace Scott gave an amusing impersonation of Louisa Jupp. The other members of the company who made much of their parts were N. Sheldon Lewis as Morris Longman, William Tooker as Sir John Garnett, Margaret Crosse and Grace Estelle Clarke as Mrs. Elsmere and daughter. The production from a scenic and mechanical standpoint is far the most pretentious of anything ever attempted by a local company. The most daring thing attempted in Eddie Hardy's feat of dashing on the stage with a tally-ho coach and four horses. *The Great Ruby* will be continued this week, with a special matinee on Wednesday. *The Wife* Oct. 7. The exposition did a fair business last week, and Colonel Hopkins got his share of it in Music Hall. This week the Colonel has the negro show, *Clorindy*.

Professor Alfred Holyn will give ten concerts at the Odeon this week. The Bon Ton Burlesquers presented a good bill at the Standard last week. The burlesques offered were bright and entertaining, and in the olio several meritorious acts were shown. Viola Sheldon has the best voice heard at the Standard this season. For Fair week, Manager Butler has the High Rollers Extravaganza company. The performance opens with Three Jack Roses, and closes with Little Benny Hur. The olio performers are Monroe Sisters, Al Raymond, Carlton and Weber, Lucia Kooper, Cooper and Reynolds. Next Sunday, Rose Hill Folly Company. Joe A. Aul, manager of the McCandless Opera House in East St. Louis, tells me he will open the regular season on Oct. 7 with *Too Rich to Marry*. J. A. Norrox.

CINCINNATI.

Mam'selle 'Awkins at the Grand—Peaceful Valley at the Pike—Two Melodramas.

(Special to The Mirror.)

CINCINNATI, Oct. 1.

For the past season or two few, if any, musical comedies have reached this city, hence the lovers of that form of entertainment were out in force to-night to welcome Mam'selle 'Awkins at the Grand. Though greatly changed from last year, the company is still a strong one. Elsie Fay carried off the chief honors among the women, while among the men Harry Kelley, Etienne Girardot, E. S. Ables, Snitz Edwards, and Martin O'Neill were conspicuous in the fun making. Next week, Mary Manning in Janice Meredith.

John B. Maher took a stellar role at the Pike last night, where he acquitted himself most creditably as Hosea Howe in *Peaceful Valley*. From Monte Cristo to *Peaceful Valley* is about as great a step as the legitimate stage affords, and the Pike players having taken it easily may well be proud of their versatility. Next week, Catherine.

A Child of Fortune was presented yesterday at Henck's to the satisfaction of large audiences.

The Tide of Life was well received at the Lyceum, which house seems to have regained the popularity it enjoyed a dozen years ago.

A Stranger in a Strange Land was the offering at the Walnut, and in the hands of a competent company proved a thoroughly enjoyable little comedy.

Ed Anderson, a brother of Manager M. C. Anderson of the Walnut, has assumed the management of A Bell Boy. The company will rest here this week, and it is understood that when it takes the road again there will be quite a number of changes in the cast.

Next Sunday Robinson's will reopen with the Baldwin-Melville Stock company. The intention is to give a new melodrama each week. The night prices are announced to be twenty-five cents for the best seats, while at the matinees all seats will be reserved at ten cents. Matinees will be given on Sunday, Monday, Friday and Saturday.

The Fall Festival, that closed on Saturday night, brought thousands of visitors to the city and proved a great thing for the theatres, the business at nearly all of them being very large, considering the temperature and season. H. A. Sutton.

WASHINGTON.

Grace George Successful in Her Majesty—De Angels at the National—Manager Painter III.

(Special to The Mirror.)

WASHINGTON, Oct. 1.

Her Majesty, J. I. C. Clarke's dramatization of Elizabeth Knight Tompkins' romantic story, in which Grace George is the star, was received favorably at the Columbia Theatre to-night by a large audience. The play was tried for a week at the end of last season, when its story was published in *The Mirror*. Since then it has been revised and Manager William A. Brady has made a production that has evolved a large outlay of money. The cast:

Queen Elizabeth Miss Grace George
Duke Count Waldeck Frank Worthing
Baron Hausman Frank Hatch
Goldsmith Ben E. Graham
Prince Engelbert von Mosbach George Osbourne
Prince Cassimir von Werdenberg Ernest Hastings

Captain Jenson Morton Selten
Max Hartung George Panterfort
Papa Schmidt Frank Hatch
Chen von Alphen Augusta De Forrest
Countess Sibille Zell-Zell Agnes McCarthy
Countess Isabel von Rosenheim, Lillian Grant
Baroness Valerie Sanguis Louise Lloyd
Countess Rosa De Rosenbach Agnes Mark
Mlle. Jacqueline D'Abrantes Bertha Hobson
Countess Hermengilda von Wild Helen Harrington

Nanon Mary Davis
Sister Agatha Annie Miffin
Lisa Fernanda Elson
Big Pauline Nora Dunblane
Marcella May Arthur
Larinda Helen Donaldson
Servant George Canning
Blitz Emil Hoch
Colonel George Thomas Melchan
Sergeant Brandt Del de Lewis
Oscar Samuel Michaelson
Werner Bert W. Parmenter
Walter E. James
Messenger T. Troy

Grace George scored a signal success in the part of the young queen, her beauty, talent, winsome personality and forceful acting of the central figure won for her work unstinted praise. She was the recipient of warm ap-

plause and several curtains. The supporting company is strong and complete. Frank Worthing, Frazer Coulter, Ben E. Graham, Ernest Hastings, Morton Selten, George Osbourne, Frank Hatch, Fernanda Elson, and Augusta De Forrest in the principal roles distinguished themselves. Besides the large cast there is a large auxiliary corps, all members of the American Academy of Dramatic Arts. The scenic investiture commands attention and praise, being the best efforts of John H. Young and H. Frank Dodge. The play was staged under the direction of Frank Hatch. *The Rose of Persia* will follow.

At the New National Theatre to-night Jefferson De Angelis faced a very large audience of warm friends, who extended a cordial greeting to the popular comedian and heartily commended his new musical comedy, *A Royal Rogue*. Mr. De Angelis scores strongly, and Jessie Mackaye came in for a big share of the honors. Others prominent were Henry Norman, F. Newton Linda, Charles Punganz, John Dudley, Leonard Savoy, Harold Vizard, George Holland, Frederick K. Logan, J. Cauduit, George Schofield, C. J. Clark, Emily Francis, Adine Rouvier, Maude Poole, and Hilda Hollins. Brother Officers next week.

The Lafayette Square opened for the preliminary season to-night with Morrison's *Faust*, which attracted a large sized audience. The play was given with every attention to detail, and was enacted by a company of strength and ability. Mrs. R. O'Shaughnessy will follow.

Viola Allen's engagement last week at the New National in the Palace of the King was a case of capacity at every performance. The total receipts were over \$12,000. The opening last Monday night was \$300 better than that of *The Christian* at the same house two years ago.

Oliver Wallace, of Man'selle 'Awkins, did not play the Saturday performance, being ill at her hotel with a cold which developed into a severe attack of pneumonia. Miss Wallace is now at the Garfield Hospital, and her condition is reported to be serious.

It is with regret that I announce the report that Manager Uriah H. Painter, of the Lafayette Square, is seriously ill at his cottage at Long Branch. JOHN T. WAIME.

THE FOREIGN STAGE.

LONDON.

Evelyn Millard's Designation—New Drury Lane Play—Notes.

(Special Correspondence of The Mirror.)

LONDON, Sept. 22.

During the last few days we have had another big burst of excitement in theatrical circles. It has been caused by the beautiful and recently married Evelyn Millard (Mrs. J. R. Coulter) throwing up her part in Henry Arthur Jones' new play, *The Lackey's Carnival*, and walking out of the theatre, as professionals say. The play was due for production at the Duke of York's yesterday, the forty-ninth anniversary of the author's arrival upon this planet, and much consternation was caused among the company by the lady's sudden rejection of the character after she had rehearsed it for some weeks.

Her action, of course, meant postponement and the consequent loss of salary to all concerned. The beautiful bride, on being promptly interviewed, averred that she had withdrawn from the cast because Henry Arthur Jones refused to cut out or to alter a certain line which she regarded as too indelicate for any lady, especially a recently married lady, to speak. Other interviews, sandwiched with all sorts of letters, began to break out all over the face of a certain form of London journalism, and during the last day or two groups of more or less eminent actresses have shed upon interviewers all sorts of opinions as to Miss Millard-Coulter's action. The consensus of opinion is that, inasmuch as she continued to rehearse the part for so long, she ought, if only for the sake of her fellow members of the cast, to have gone through with it.

No, considering that there are ladies present, I shall not tell what the complained-of line was. Suffice it to say that it was certainly an awkward line for any woman to speak, and was put very coarsely even for Jones, who, as the fair Evelyn has pointed out, has written this sort of thing before. For the rest, I have only to add that there are rumors of litigation as between Charles Frohman and Evelyn Millard, the former alleging that the latter committed a breach of her contract with him—a contract which has still a year to run. There is also talk of suing that bride for the salaries of all the company from the time of her walking out of the theatre to the time of the production. The management having just found a clever young actress, Edith Wynne-Mathison, to wit, to take Miss Millard's place, now announce *The Lackey's Carnival* for next Wednesday.

The aforesaid Charles Frohman has, I fear, not struck an overwhelming success—certainly not an artistic one—with Decourcelles' new comedy, *Self and Lady*, with which he, in combination with the Gattis, started his season at the Vandeville on Wednesday. Last week I told you that I had been down to see the piece tried at Margate, and that it might stand a good chance if the second act were remodeled. As I left Margate I understood that this remodelling would be done before submitting the play to a London ordeal. Unfortunately, however, this second act, full of all sorts of threadbare material, and that of a pantomime sort, was found to be virtually unaltered. Therefore the first and third acts did not atone for this threadbareness. The piece has in many instances been severely handled by the newspapers.

The acting, however, especially that of Elaine Terriss, Seymour Hicks, and Cosmo Stuart (Marie Tempest's rich and dually descended husband) was heartily commended. Good scoring was also made by Fanny Brough, who at about a couple of hours' notice undertook the character of a jealous Spanish wife, which at the last rehearsal on the very day of the London production was thrown up by Agnes Miller, who also walked out of the theatre. Agnes had, I thought, played the part very well at Margate. Certain people concerned, however, had, I know, contemplated removing her from the cast, and I dare say she suddenly heard of this. Hence her walking out.

The latest Drury Lane drama, *The Price of Peace*, by Cecil Raleigh, duly made its appearance on Thursday night before a vast audience, wherein Americans were plentiful and included the lovely Mrs. Brown Potter and Thomas Henry French, who brought his handsome stepmother, the widow of the late Sam French. Perhaps because Old Drury's managerial magnates and staff are barely Hebrew, members of that ancient and accepted race abounded in the stalls and boxes. Diamonds

and other priceless trinkets, therefore, ruled lively, and some flutter of excitement was aroused when very early in the play the leading character, Lord Berwent, Prime Minister of England, denounced money coveters—and especially millionaires—with no uncertain denouncement.

The *Price of Peace* proved in some parts very strong and in others very weak, some of the weakness undoubtedly being caused by the smart Cecil Raleigh (who is really Abraham Cecil Fothergill Rowland) having to write around certain massive and marvelous sets. These sets include the Niagara Skating Rink, the Prime Minister's reception hall at Carlton House Terrace, the interior of good old Westminster Abbey during the most gilded wedding of the season, the interior of the House of Commons during a stirring debate, and the wreck of a big steam yacht off our terrible Lincolnshire coast—undoubtedly the most wonderful scenic effects ever placed upon any stage. The piece opens with the painful death scene of a tramp inmate of the accident ward of St. Thomas' Hospital, at the southern end of Westminster Bridge, and shows how this hapless man wrecked once upon a time underwent a punishment in China for some one else, as in the late James Payn's story, "By Proxy," on condition of the person in whose stead he suffered providing for the sufferer's wife and child. The compact, however, was the tramp has just learned, speedily broken, and his wife and daughter have drifted away into poverty. God knows where.

The nurse in attendance upon the tramp is Lady Kathleen, daughter of the Prime Minister, and she vows to endeavor to track the wife and child on condition of the poor tramp trying to forgive his scoundrelly friend. She asks the name of that false friend, but the tramp dies at the moment of pronouncing it. We presently learn on the terrace of the House of Commons (which faces the hospital) that this villain is no other than Marcus Brenton, M.P., who made many thousands of shillings in China and is now leader of the Opposition, if you please. Brenton, now learning that Lady Kathleen is seeking the wife and child, goes on the search himself, in order to "remove" those now inconvenient obstacles from his path. He is, however, foiled from time to time, but in the interim he finds means, in the first place, to charge Kathleen's betrothed with his own crime and to cause her to refuse at the very altar to marry him. Secondly, the villainous Oppositionist contrives to persuade Kathleen to give him a terribly important cablegram just received by her father, the Premier, a cablegram on which the declaration or avoiding of war, nay, the fate of nations, utterly depends. This wire Brenton presently hands for his own purposes to a foreign official, intended, apparently, for a Russian spy.

The Premier and certain members of the government find this spy copying the cipher wire in order to send it to his imperial master. Whereupon the Premier, knowing that the disclosure of the wire means the certain slaughter of five thousand of our bravest troops, inveigles the foreign official into his study, and then, after arranging the plan with his friends, shoots that official dead upon the spot. This is perhaps a strange thing for a Prime Minister, especially a British Prime Minister, to do, but certainly, save for an awkward anti-climax and for foolishly allowing Kathleen to witness her father's awful crime, it is a powerfully dramatic scene. A scene quite as powerful follows when, in the midst of a heated peace-versus-war debate in the House of Commons, the overstrung Premier, goaded to frenzy by the Lord Salisbury-like "gibes, flouts and sneers" (as the late Lord Beaconsfield used to call them), starts declaring himself to be, for State reasons, the murderer of the spy, and falls dead in front of the Speaker's chair before he can confess it.

From this point the bold, bad Brenton again takes up the chase of the missing child, who is now shown to be an orphan. He contrives at last to get the child aboard his lugger, or rather steam yacht, and is about to take her far away and lose her when the yacht is wrecked during one of those awful fogs that come from the fens and pervade our East coast. The child is saved by the rich light comedy widow of a Patagonian president, while the villainous politician, seeking to follow them, is prevented by his Chinese servant, whom he recently struck, and after a terrible struggle he and the Chinese go to the bottom of the sea, locked in each other's arms.

The chief fault of the piece is the weak and wobbly love interest, combined with a certain straining after effect, which lead oftentimes to a dangerous anti-climax. The dialogue, of which there was on Thursday about an hour too much, is for the most part strong and often enigmatically. The actors do not get much chance, exceptions being Henry Neville and Cooper Cliffe (brother to Frank Cooper), who as the murdering minister and the obnoxious Oppositionist, respectively, play splendidly. The other chief players, namely, Mrs. Cecil Raleigh, Lettice Fairfax, and Vane Featherston, all in a series of most lovely and costly frocks, work hard and well. The society costumes of the play are alone sufficient to draw all feminine London.

Colonel Cromwell is still on at the Globe, where certain of its strong scenes, served up with some fine and appropriate music by E. Jakubowski, tell well. I doubt if the play will last long, however, unless some of it is rewritten. I am sorry, for it has much merit in spots, as one may say. A discussion on actresses' earnings has just broken out in certain papers. The *Belle of Bohemia* was copyrighted in this city a day or two ago. Frank Lawton is going very strong with his whistling, dancing and bone playing in the Empire's latest ballet, *Seaside*. A company headed by E. H. Vanderbilt played *As You Like It* with a promising new Rosalind, Mrs. Constance Stuart, at the Shakespeare Theatre, Clapham, this week.

J. M. Barrie's new play, *The Wedding Guest*, is to be produced by Arthur Boucher at the Garrick next Thursday. Charles Wyndham has just started rehearsing at his new theatre Henry Arthur Jones' new play, at present called *The Mummy and the Humming Bird*.

Seymour Hicks and Fred G. Latham's new drama for the Lyceum has just been renamed *For Auld Lang Syne*.

And now kindly excuse me, as I am just off to the Casino Girl matinee at the Shaftesbury, in aid of the sufferers from your terrible Galveston disaster. GAWAIN.

PARIS.

Bouffes-Parisiens Reopens—Trouble at the Exhibition—A Working People's Theatre.

(Special Correspondence of The Mirror.)

PARIS, Sept. 14.

The first sign of the coming season was the reopening of the Bouffes-Parisiens on Sept. 10. The new managers, De Vilbreux and Pizzani, have made some changes that enhance

the attractiveness of the house. Their first offering was *L'Enfant d'Inde*, sung, as it is, by very wise choice, for, claiming as it is, frequent presentations have made it one of the charms of novelty. *Tout est Minet* was the *Pierrot* piece. She was the daughter of the part, and her performance never has been equalled. MM. Courbet, Bresson, and Dechambre, Madame Cassin, and Mlle. Thely sustained the other parts admirably well. *Deux Mots*, an *Opéra* and *Le Petit Poucet*, and *Pomme d'Api* were also on the bill.

The poor exhibition, that has had anything but smooth sailing since it was launched, is in another squall, that threatens to assume the proportions of a storm. The numerous concessionaires of the *Exposition de Paris* shows have gotten together for the purpose of suing the exhibition authorities for misrepresentation and failure to fulfill promises. The concessionaires assert that they have up large sums for their privileges on the understanding that the exhibition would be ready April 15, whereas it was not completed then, nor is it to-day, all of which has caused them much pecuniary loss. They further vow that unless some satisfactory arrangement is made they will all go on strike next week. The exhibition people have retorted by announcing their intention to omit several of the concessionaires for subverting their rights and other alleged violations of contract.

The tide of patronage at the theatres has taken a turn and the takings at all houses have shown a marked advance. The opinion among managers is that the Winter will be a prosperous one for them.

There has been a small row over the contemplated revival of *Les Demi Vierges* at the Gymnase. Marcel Prevost, the author, wanted the cast to be composed of as prominent players as those in the original production, when Jane Hading, Leonie Yvonne, Agnes Sorel, Lucy Gerard, MM. Mayer, Gerard and others of like prominence appeared. Alphonse Franck, the manager, was for economy, and maintained that a less expensive cast should be engaged. As authors have more rights in France than in the United States, M. Prevost had his way. At least he took the play out of M. Franck's hands, and went to the Athenée, arranging for the revival to occur there, with Madame Hading and a supporting cast that met his requirements. *Les Demi Vierges* will succeed the Athenée's present bill, *La Marée du Touring Club*, in about two weeks. After that will come the first production of Kissenecker's *La Blessure*.

The first week's repertoire at the new Opéra Populaire (Théâtre du Chateau d'Eau) will comprise Gounod's *La Reine de Saba*, Victor Massé's *Paul et Virginie*, Mozart's *L'Enlevement*, Adam's *Le Postillon de Longjumeau*, and Auber's *La Muette de Portici* and *Les Diamants de la Couronne*. There will be no fault to find with the offerings at this standard is adhered to.

La Chaire at the Antoine has been followed by a revival of *Pois de Carotte*. At the Déjazet, *Femmes Collantes* has succeeded *Tous Criminels*.

The Variétés has in rehearsal Alfred Capus' *La Bourse en la Vie*. Jeanne Granier will head the cast.

Camille de Loche and Charles Nutter and Alphonse Duvernois' opera, *André*, is to be revived at the Français with Mlle. Acltè and MM. Alvarez and Delmas in the cast.

The latest society of stage people, the Theatrical Union, founded by Alphonse Franck, is swelling its membership rapidly. The Dramatic Artists' Association, however, is not so prosperous. Subscriptions to the lottery for the benefit of the association are coming in slowly, and M. Coquelin, who organized it, complains that his fellow players take no interest in promoting the success of the enterprise.

Some one has set on foot a project to establish a working people's theatre where good plays and operas will be presented at minimized prices. It is said that the Rothschilds will subscribe 20,000 francs.

Desjardins, of the Porte Saint Martin, will play Metternich in *L'Aiglon* with the Bernhardt-Coquelin company in America. T. S. R.

AUSTRALIA.

Close of Nance O'Neil's Season—The Christians—Other Offerings.

(Special Correspondence of The Mirror.)

SYDNEY, Aug. 29.

Nance O'Neil is concluding her Melbourne season as Parthenia in *Ingomar*, following the name part in *Heida Gable*, but there is a strong consensus of opinion that she has been overworking herself, and that before the close of the year several weeks of absolute rest will be advisable. As Tess she is regarded as taking a place after Edith Crane, whose impersonation of the character is regarded as the best yet seen in Australia. After her Melbourne season Miss O'Neil proceeds to Adelaide. Her last appearance in Melbourne will be in a series of scenes from *Ingomar*, *The Jewess*, *Oliver Twist*, and *Guy Mannering*. Rather too much for one night.

After the departure of the Nance O'Neil company from Melbourne, Edith Crane will appear in a revival of *Trilby*, which, thanks to her excellent acting, retains much of its old popularity. It will be followed by *The Christian*, with Miss Crane as *Glory Quayle* and Tyrone Power as *John Storm*.

The Brough season at the Melbourne Princess has closed, and preparations are now being made for a season of grand opera, commencing with *Faust*, under the direction of George Musgrove, who is bringing a number of leading artists from Europe. It will be a costly experiment, but if successful may lead to great changes in musical matters and prepare the way for the arrival of a company from the States.

Although *The Absent Minded Beggar* at the Sydney Royal is now in its seventh week, and as popular as ever, *Blond Holt* will immediately replace it by *How London Lives* and other pieces. He does not believe in working a play to death.

The Rose of Persia is still running well at Her Majesty's, Sydney, but will shortly be succeeded by *Florodora*.

Western Australia is being visited for the first time by the French company. After touring the gold fields a start will be made for Calcutta.

At the Sydney Critique, a good tamper is well patronized, his most attractive being *The Power of Wealth*, based on one of Marie Corelli's stories, with a Shakespearean play every Friday.

Charles M. Fox has commenced a brilliant season with *What Happened to Jones*, at the Sydney Lyceum.

Theatrical business elsewhere continues to be fairly good in New Zealand.

JOHN PLUMMER.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1891]

The Organ of the American Theatrical Profession

432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$1.00. Half-page, \$2.00. One page, \$3.00. Professional Cards and Managers' Directory Cards, 15 cents an agate line. Single insertion, \$1.50 a line for three months.

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One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5 per annum, postage prepaid.

Telephone number 411 1/2th Street. Registered cable address, "Dramatic." The Dramatic Mirror is sold in London at Pall Mall American Exchange, London St., Agents R. Anglo American Exchange, 5 Northumberland Ave., Trafalgar Sq. In Paris, at Bradshaw, 15 Avenue de l'Opera. In Sidney, Australia, Bradshaw & Co., Moore St. The Mirror supplied by all News Companies.

Remittances should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - OCTOBER 6, 1900.

Largest Dramatic Circulation in the World.

MR. BRYAN WAS RIGHT.

In a political speech the other day WILLIAM J. BRYAN, his subject being "Trusts," incidentally said that "The actors suffer from the Theatrical Trust." It is by no means an endorsement of BRYAN as a Presidential candidate to say that in this remark he was right, and that he told but a part of the truth. Every theatre interest except the interests controlled by the Theatrical Trust and tributary to it suffer from the operations of that peculiar organization. If Candidate BRYAN's remarks about other trusts are as well based as his remark about the Theatrical Trust, it is no wonder that trusts generally and their political sponsors fear for their future.

From time to time THE MIRROR has published the truth about the sinister operations of this combination that hinders freedom of enterprise and discourages the art side of the theatre that has come to its knowledge and to the knowledge of newspapers whose articles on the subject have been republished in THE MIRROR's columns. One such article that speaks very plainly of the results of trust operations in a Canadian city is published on this page this week, with another article from a reputable New York newspaper that shows the tendency in one direction of the commercial influence that controls the theatre in this country.

That the trust has its defenders among the newspapers of New York and other cities is well known, although the influences that inspire its defense in many of those newspapers are unknown to the general public. The profession of the theatre understands the significance of every article published by at least one newspaper in New York that regularly colors the "news" of the theatre in the interest of members of the trust and against the interests of all not associated with that combination. The newspaper in question is the *Sun*, and there are others of its ilk in this metropolis. No doubt there are persons ignorant of the conditions that prevail that believe to be sound all the opinions expressed and all the alleged facts recorded in the dramatic department of the *Sun*, simply because that journal repeats from day to day on its first page a legend asserting its invariable truthfulness and infallibility—a legend which originally was humorous and which now from day to day excites more mirth among the knowing than all the deliberate attempts at humor in journalism. In the dramatic department of the *Sun* the other day the writer of its habitual misinformation as to theatre matters, or some person under his name, rushed to the defense of the trust against the statement of BRYAN, and asserted that "every one in stageland knows" things asserted in that defense that on the contrary every one in stageland knows to be untrue. If the person that is called the dramatic critic of the *Sun* wrote this particular defense of the trust one with knowledge in the premises can almost see the *Sun* writer's satisfaction—a satisfaction perhaps not unminged with gratitude for favors, if it would not be a misuse of the word "favors" in this phrase, the satisfaction being that which any person must feel when he is in the act of delivering a *quid pro quo*—in a submission of this defense of the Theatrical Trust before publication to those whose selection of champions perhaps is based on their pre-dramatic experiences and the bargains—this use of the word "bargain"—does not mean a contract or agreement for which they were used to chaffer.

In spite of the clumsy attempt of the *Sun* writer to confuse the unwary reader by a statement about "the dozen or more trusts that control much of the theatrical business of this country," and his "members of any of the various trusts," the fact remains that there is but one Theatrical Trust related to the business about which the *Sun* man writes. It is the same organization whose members have produced at least one play written by the *Sun* man—a play with a brief and inglorious career, by the way—and at least one play also in which the *Sun* man figured as co-author, the latter play being successful for a reason by no means occult. If there were "a dozen or more trusts" in the theatre business, or even two in the same line of business, there would be no need of apology for them or any of either of them, because the results of consequent competition would re-establish the doings of the theatre upon a normal foundation.

It is not necessary to point out the falsities in the apology in the *Sun*. All who have knowledge in the premises see them. It is necessary only, for the benefit of the few that do not know, to identify the writer of that apology and let the few draw their own conclusions.

A BAD BUSINESS POLICY.

THE theatre season that began so early and with unusual activity already has brought misfortune to many of the smaller and less important enterprises. The number of companies that have closed seems larger than usual at this period. The weather has not been as favorable to indoor amusements as expected, a false intimation of Autumn atmosphere having been followed by an unseasonable heat fatal, while it lasted, to almost any indoor attraction.

It has not been the weather altogether, however, that may be charged as the cause of so many closings. The unfortunate happenings in two localities—the disaster of which Galveston was the centre, and the strike of the coal miners in Pennsylvania—undoubtedly have had much to do with theatrical misfortune. Galveston, the key to operations in Texas, and this in a measure the key to any extended tour of the South, a route much used by minor theatrical organizations, has in its misfortune involved a large territory; and although the Pennsylvania coal strikes immediately affect only the eastern part of that State, their effect is no doubt far reaching because the theatres in the district of the strikes are links in a chain upon the integrity of which many managers have depended. Thus what at first glance would seem to be merely local conditions develop widespread possibilities.

With reference to the closings of companies and the changing of routes by managers of other companies that have been affected by these unexpected conditions, a local manager writes to THE MIRROR, and pertinently complains about the bad business policy that so often characterizes traveling managers, that policy being shown by the failure of such managers upon closing their tours or changing their routes to give notice of their inability to fill dates in theatres in which they have been booked in good faith. These failures by traveling managers to fill time or to notify local managers that they cannot fill time may not at the moment seriously affect those guilty of such unbusinesslike neglect, but they cause the local managers great annoyance, and sometimes considerable loss. It often happens that the closing of a company, or the changing of its route, does not come to the knowledge of a local manager until it is too late for him to make a new booking, and thus he must close his theatre and lose not only his expected profit on the appearance, but also the money and labor expended in preparation for the engagement.

The traveling manager that enters into a contract with a local manager is bound by all business ethics to keep his engagement or notify the local manager of his inability to do so. Moreover, no traveling manager that repeatedly fails in this simple duty can hope long to do business even in so large a country as this, for his inches will become generally known and his name notorious for unreliability.

THE THEATRICAL TRUST.

Truth Plainly Told.

Toronto Mail, Sept. 29.

The theatrical syndicate has come in for some attention at the hands of Mr. William Jennings Bryan, and it is safe to say that those of the thirty thousand actors on the American stage who are able to vote will support Mr. Bryan if only to show their dislike of the institution. Unfortunately, Mr. Bryan can do nothing to remedy matters should he be elected President of the United States. So long as most of the first-class theatres out of the Mississippi are in the hands of a group of men who merely regard them as outposts to a few prominent theatres in New York City, so long will the Trust endure. Whether the theatrical theatre owners of the country will ever make their agreements with the syndicate is, however, open to doubt, since the effect of the operations of the Trust outside the city of New York has been to produce a steady depreciation in the value of theatrical property. While, in the face of good things, and with a strong generation which appears to be absolutely fascinated with the theatre, let us pray that the end of the Trust may be effected by some joint movement among the local managers of the chief theatres of the country. Here in Toronto this season we have had ample experience of how the Trust is playing ducks and drakes with the theatrical business of this country. Traveling managers set in touch with the Trust, are now sending into the theatres, have been so persistently operated during the past three or four years that they are almost out of the business of presenting new attractions. It being the aim and purpose of the members of the Trust to drive every rival out of business, it is easy for the public to comprehend that outsiders do not get much more mercy than the ancestors of the Trust meted out to the one-and-thirty kings of the land of Canaan. Consequently, managers fear to take a chance with anything new and untried, but stick to the outworn successes of the past. The local theatres have been open for five weeks, and with the exception of the Whitney production of *Quo Vadis*, there has not been a single event to stimulate public interest. Theatrical managers and managers of other amusements, and even the state of our laws which the traveling managers have been driven by the extensions of the Trust. "Under the direction of Al Hayman, Klaw and Erlanger," is blazoned on our theatre programmes. With an ordinary business enterprise it would mean that Messrs. Al Hayman, Klaw and Erlanger were anxious for the welfare of the enterprise they "direct," and would seek to promote its interests. But under the Trust system it means that Messrs. Al Hayman, Klaw and Erlanger do not care whether the enterprise succeeds or fails, so long as they can keep Toronto tied up and out of the reach of managers who will not come to their terms. The outlook for the season in the theatres which present traveling combinations is indeed gloomy. On the other hand, the stock companies and vaudeville houses will flourish on the misfortunes of their more august rivals.

A Question of General Interest.

New York Evening Post, Sept. 29.

The recent discussion between one of the most popular of English actresses, a prominent manager and a leading playwright, with regard to professional obligations and personal rights, raises a question of general interest at this time. The actress alluded to declined positively to speak certain lines upon the stage, on the ground that, in the special circumstances of the case, they would bear an offensive significance, and there can be very little doubt that she was fully justified in that opinion. She was unable, however, to carry her point against the united authority of the manager and the playwright, and only saved herself from humiliation by resigning her position. Now it is quite certain that no dramatist of established standing, or manager of any influence, could afford to admit the right of an actor to alter the text according to his own notions of what would be most appropriate or effective. Writers of such authority as A. J. Pinero or W. S. Gilbert are extremely jealous of their prerogatives in this respect, and not long ago the latter attempted to stop by legal action the presentation of one of his pieces by a performer who disregarded his stage directions. He was beaten upon a technicality, but the equity of his claim was not seriously disputed. Actors are not noted for sobriety or wisdom in judgment, and, moreover, their business, primarily, is that of interpreters, not creators. But, at the same time, there obviously ought to be some limit to the right of either author or manager to compel a player, by threatening his discharge, to utter sentences or present himself in situations incompatible with the self-respect of a clean-minded, decent man. This is a matter in which the theatre-going public has a very direct and immediate interest. The appeal to the vulgar instincts of the mob has been found extremely profitable by some of our theatrical directors, and they have been proceeding steadily, for several seasons, from great to greater atrocities of speech and action. There must be some point of excess at which the decent sentiment of the actors themselves will revolt, and it cannot be far distant. Should it occur, the defenders of propriety will surely suffer, if they are not backed, unmistakably, by public sympathy.

LETTER TO THE EDITOR.

A Local Manager Targeted.

MELINA, N. Y., Sept. 27, 1900.

To the Editor of The Dramatic Mirror:

SIR.—The management of the Bent's Opera House has been suffering severely from a shock to the nervous system, and although recovering now, it seems that some warning should be given through your columns for the benefit of other one-night stand managers who might have a similar experience and be unprepared. This is the way of it:

Along early last Spring we booked the Marks Brothers' repertoire company for a week at popular prices. Just two weeks before the opening night we received a letter from Mr. Marks stating that he had been offered the week of the fair at Rome, N. Y., and he would like to cancel our dates. We answered that cancellation would mean quite a serious loss to us, as it is hard to fill dates early in the season for a one-night stand town, except on very long notice, and we respectfully declined to cancel. We mailed the letter and straightway commenced wondering what attraction we could get for the open week.

You see, it never even occurred to us that the fact that we declined to cancel could make any difference to a traveling repertoire manager who has been offered a fair week in a town four times as big as ours. Therefore when Mr. Marks answered that he regretted that we could not see our way clear to cancel but that if we couldn't he was coming on to fill the dates as he had contracted to do, the shock was a very serious one. It had never happened before. We had been "local managing" for ten years and had had scores of managers, all "honorable men," contract with us for months ahead, keep us from booking other excellent attractions, and then ruthlessly cancel because they could get an emergency date somewhere that promised a trifle better than ours. The fact that we declined to accept cancellation had never made any difference before. As it transpires, the Marks company has been playing to 8, 000, here all of the week, but that has nothing especially to do with the case. The pity of it is that the fact of a traveling manager considering a contract with a local manager as binding should be so rare as to be worthy of comment. Most sincerely,

COOPER AND HOBBS.

The parties of the second part.

BOOKS REVIEWED.

"A Furnace of Earth," by Hallie Erskine Hives, is a new book that has already aroused much comment by tongue and pen among readers of current fiction. The chief reason for the sudden notoriety of the novel is that it is daring. The author displays that questionable sort of bravery that consists of setting forth certain intimate emotions which, though felt by many, are expressed by few. The plot is scarce strong enough to uphold the tale built upon it. The heroine is, at the outset, the most unpleasantly morbid person imaginable. She redeems herself at the end by acting in a manner almost sane. The literary quality of the book is pretentious, but upon almost every page are to be found faulty sentences and words ill-used. The mind of the reader fairly reels before the onslaught of the adjectives marshaled by Miss Hives. The story is one that will doubtless obtain vogue among introspective persons, and it will serve to add to the mental misery of those of morbid mind.

"The Dabbles," by Kate Masterson, is an excellent book to take as an antidote for "A Furnace of Earth," an even play, or other depressing pieces of literature. The humor of the sketches describing the griefs and joys of Mr. and Mrs. Dubble is as light as the bubbles that rise in sparkling Hungarian wine, and the effect upon the temper of the reader is similar to that of a mint julep on a hot summer day. Mr. Dubble is acquainted with mint juleps, automobiles, bull dogs and Italian table-d'hotels. Mrs. Dubble knows bonnets, flutes and chandlises. They discuss these things in a very human way, and in a very entertaining way indeed. The Dabbles are the sort of people that one enjoys dining with. They are just philosophical enough to enjoy every moment of life, and the reader—who feels after the second page that he is the oldest old friend of the family—falls into their way of looking at things and profits by it. It is a gay little book, and a sensible book, and a book that will drive the blue devils away for many more hours than it takes to read it.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

MANAGER, SCRANTON, Pa.: Kate Claxton owns The Two Orphans.

FRIEND: Managers of touring companies may be addressed in care of THE MIRROR.

H. H. New York City: The route of A Runaway Girl will be found in the "Dates Ahead" columns on another page.

E. E. J., Nashville, Tenn.: Mabel Amber will appear this season with Joseph Alsworth in Robert of Sicily.

R., Yonkers, N. Y.: Cahn's "Theatrical Guide," published at the Empire Theatre Building, this city, gives seating capacity and prices of theatres.

READER, San Francisco: Richard J. Jose was born in Cornwall, England, in 1870, and made his professional debut in this city with Dock-stader's Minstrels.

READER, St. Joseph, Mo.: 1. Burrell Baraberto is with Jacobs' stock company, Newark, N. J. 2. William Collier is the son of Edmund Collier.

I. G., Brooklyn: Sydney Armstrong played the leading role in The Girl I Left Behind Me, which opened the Empire Theatre in this city on Jan. 25, 1893. Viola Allen first appeared at this theatre on Aug. 21, 1893, in Liberty Hall.

H. R. R., Springfield, Mass.: 1. Ben Hur has not been played in Boston. 2. A new theatre, the Colonial, is being built in Boston. 3. Lillian Russell played at Weber and Fields' Music Hall in The Girl from Martin's, a burlesque on The Girl from Maxim's.

I. J., Clinton, Iowa: Otis Skinner presented Prince Otto at McVicker's Theatre, Chicago, on April 21. The cast was practically the same as that of the New York production so far as principals were concerned, except that Nanette Comstock played Scaphina, and W. H. Pascoe the Baron.

F. G. T., Philadelphia: Creston Clarke was born in Philadelphia in 1865 and was educated in Paris. His professional debut was made in London in 1880 with the Runcrofts, as Francois in Richelieu. He made his stellar debut as Hamlet at Richmond, Va., in 1887, since when he has continued as a successful star. He is the son of the late John Sleeper Clarke and brother to Wilfred Clarke.

HISTORIANS, Lexington, Ky.: The first theatre in Lexington was opened in October, 1808, by Mr. Usher. The plays upon the opening night were The Sailor's Daughter and Ways and Means, in both of which Mr. Usher appeared in the chief roles. The supporting company consisted of amateurs, but the performance was adequate and important, inasmuch as it marked the introduction of the drama into what was then called the "Western Country."

H. R., El Paso, Tex.: There are two dramatists now before the public named Edward E. Rose. One is an Englishman, who is best known on this side by his dramatization of The Prisoner of Zenda. The American Edward E. Rose is a Bostonian. He was a member of the Boston Museum stock company from 1884 to 1887. The following season he traveled with a road company. From 1890 to 1894 he was stage director at the Boston Museum; from 1894 to 1896, manager and director of the Castle Square Theatre, Boston, and during the season of 1896-97 he was manager of the Boston Grand Opera House. During a period he wrote in the neighborhood of thirty plays, some of which were quite successful. He is now living in New York, devoting himself to producing plays and to writing. His latest work is the dramatization of Richard Carvel, which is now running at the Empire Theatre.

PLAYS OBTAINED.

Obtained at the Office of the Librarian of Congress from September 7 to 29, 1900.

ALL ON ACCOUNT OF ELIZA. By Leo Dietrichstein.

THE BELL OF MANILA. By Frank L. Yernace.

DOUBT AND THE FAIRIES. By Vincent Van Meter Reede, Louise E. Hogan and William H. Humiston. Copyright by John Russell Davidson.

CLINGING VINES AND OAK TREES. By George Merritt.

A FLOWER OF JAPAN. By Lee Kugel.

KEEPING THE WOLF FROM THE DOOR. By William Durbin Lusk.

CONFUSION. By Joseph Dietrick. Copyright by T. H. French.

THE GIPSY CENSUS. By George Taggart. Copyright by J. Knox Gavin.

GRANDPA. By S. Decatur Smith, Jr. Copyright by Penn Publishing Company.

AN INDIAN GIVER. By W. D. Howells.

KEDOR, OR LOVE IN EGYPT. By Emma D. Thompson.

LEBEN. By Edward Stilgebauer. Copyright by Rubinstein.

THE LITTLE WIFE. By A. Z. Chipman. Copyright by Ames Publishing Company.

MONEY TO BURN. By C. G. Harger, Jr.

NAVAGO, OR THE STOLEN FLASK. By Charles Baswell.

A PAIR OF KNICKERBOCKERS. By Edouard Philpotts. Copyright by T. H. French.

RUBEN RUBEN, OR MY INVALID AUNT. By A. Z. Chipman. Copyright by Ames Publishing Company.

A SALTILLY SINNER. By Kit Owsley (Elberta Roy).

THE SMOKING CAR. By W. D. Howells.

THE WHONG BOULE. By William P. Hall. Copyright by Frank Graham.

OF THE ADJUTANTS.

[illegible]

AT THE THEATRES.

Republic—Sag Harbor.

Drama in four acts, by James A. Herne. Pro-
duced Sept. 27.

William Turner	Frank Monroe
John Turner	F. Forrest Brown
Frank Turner	Leland Hargrove
Captain Dan Marble	James A. Herne
Freeman Whitmarsh	W. T. Hodge
George Salter	C. Didden Pitt
Helen Stevens	John H. Garrick
Ed Adams	Robert H. Hodge
Ed Mills	Robert Gillig
Mrs. John Russell	Mrs. Sol. Smith
Elizabeth Ann Turner	Marion Abbott
Martha Reese	Julia A. Herne
Jane Caldwell	Crystal
James Ford	Edna Mills Reed
Miss Raily	Harriet McDonald
Susan Murphy	Margaret Didden Pitt

The doors of the Theatre Republic, Oscar Hammerstein's seventh playhouse, were thrown open to the public last Thursday evening, the inaugural offering being James A. Herne in Sag Harbor, his newest play, presented for the first time in New York. The occasion was a doubly interesting one, and an audience of admirers of Mr. Herne and Mr. Hammerstein filled the theatre. Both play and playhouse achieved successes.

The Republic is a model of what a comfortable, well appointed theatre should be. It is a small, cozy house, with roomy aisles and foyer, and wide spaces between the rows of chairs. The view of the stage from any point of the house is perfect. The decorations, in which relief work plays a prominent part, are artistic and elegant, though perhaps rather gaudy in their coloring. In the gilded dome that forms the ceiling the Republic's greatest beauty is found. The effect of this canopy of gold, glowing with the light of unseen lamps, is magnificent. The balconies throughout the theatre are rich. The orchestra, placed above the proscenium, is a point of a novelty in that it is composed of musicians of more than ordinary ability. Under the competent leadership of J. S. Miller, they rendered a programme well worth listening to. For this relief from the tommyrot that most orchestras grind out, and for the beautiful theatre that he has built, the hats of New Yorkers are again off to Mr. Hummerstein.

As for *Sag Harbor*, it is a play such as only James A. Herne could have written—a delightful picture of homely realism, richly stocked with quaint humor and with a steady avoidance of the theatre in the development of its simple yet interesting plot. In the Reverend

Griffith Davenport Mr. Herne made a study of a social problem, as he has also done in that line play, Margaret Fleming. In Sag Harbor he has reverted to the style of his most successful works, Shore Acres and Hearts of Oak. Sag Harbor differs from these also in that the comedy element is predominant. The humor is not of the exaggerated, farcical type, but a reproduction of the droll sayings and doings of a provincial folk, like the people of the village on the far end of Long Island. Mr. Herne has exercised his powers of observation and appreciation upon these people and transferred them to the stage with photographic accuracy. There is not a character nor a line in the play that is not true to life, and at once recognized by any one acquainted with the scene of the play. It is trite at this day to praise Mr. Herne as a realist, so long has he occupied a prominent place among realists of the time. No detail, however minute, escapes his keen eye, nor lacks a graphic limning by his master hand. Pathos and humor appeal alike to him. His plots are ever plausible, while traditional tricks for forcing effects are scorned, the tale appealing to its listeners none the less because of its directness and verity.

The story of Sag Harbor, as Mr. Hume admits, is an old one. Two brothers, Ben and Frank Turner, love the same girl, Martha Reese, an orphan, whom Ben, a man nearing middle age, has saved from the poorhouse and brought up at his home. The younger brother, Frank, a sailor, and Martha had been boy and girl sweethearts. In the first act, just before Frank's return from a voyage, Ben is led to believe, through the mistake of a village busybody, that Martha loves him, and he asks her to be his wife. While her love for Frank is strong, Martha feels that she should accept Ben's proposal to reward him for his kindness to her. She asks a delay of a day before giving her answer. In the meantime Frank hears from Martha of his brother's declaration. Ben, too, learns that Martha's love was for Frank, and he is grief-stricken. But Martha's feeling of gratitude triumphs. Though she sacrifices herself she resolves to marry Ben, and she accepts him in the second act, after a tearful argument with Frank. A lapse of two years occurs before act third, that finds Martha a happy house-wife and mother. Her married life has been so sweet that she has come to realize how great is her love for her husband, a love always present, though she knew it not. Frank, who has returned after a long absence, again avows his love for her and is overheard by Ben. There is a quarrel between the brothers, and Ben, believing that his wife loves Frank, leaves the house. The fourth act finds Ben determined to go to the Klondike, leaving his wife and Frank together. But through the efforts of Captain Dan Marble, the character played by Mr. Hume, their reconciliation is brought about. In a very long and beautifully delivered speech he tells, under the guise of a hypothetical case, their own story as it really is, and thus Ben understands that his wife is true to him and he takes her back to his arms. Frank, despondent and disconsolate, is courted and won in a delightful comedy by a young school teacher who had long loved him.

The bare telling of this central plot gives no idea of many of the factors that make *Sag Harbor* a thoroughly enjoyable and artistic play. There is the courtship of Captain Dan and Elizabeth Ann Turner, a spinster who has passed the stage of young womanhood. There is a family dinner, with a table groaning with real food; there are lines full of dry, homely wit that are irresistibly funny, and numerous other characters and incidents, all illustrative of the locality and redolent with its atmosphere. Apart from this, the construction of the play is most skillful. Perhaps the best scene is that in the second act between Ben, Frank and Martha. The first act is hardly as strong as the others; the third, with the brothers' quarrel, is the play's nearest approach to the melodramatic; the fourth is handled with masterly art.

Amid so much that was good, there were yet a few points that do not call for commendation. In the last act frequent reference is made to the approaching maternity of Mrs. Marble, *wife* Elizabeth Ann Turner, culminating in the disclosure of the fact to her husband. The episode, it must be granted, was treated with delicacy and was free from vulgarity, but it is not essential to the story, and the taste of introducing mention of this most sacred of human powers is questionable. Besides this, several of the lines, generally spoken in jest, were of rather unusual frankness, and though their wit was undeniable, one rather resented the presence of these broad strokes in an otherwise exquisite picture.

Mr. Herne never has given a better characterization than that of Captain Dan Marble. Equally able as actor and as author, he played the part as skillfully as he had written it. His performance, of the quiet sort peculiar to him, was a perfect picture of the old skipper. Life-like in dialect, manner and appearance. He was richly unctuous in the lighter scenes; kindly and tender in the graver scenes. And in the delivery of the long speech in the fourth act—a speech lasting fully five minutes—he excelled himself.

The performance brought to light an actor new to Broadway, W. T. Hodge, who as Freeman Whitmarsh, the village gossip, by vocation a painter and glazier, achieved a substantial and well deserved hit. The type is one that all familiar with village life know; the young man who knows everybody's business; attempts the dandy in his dress; has a good supply of conceit, and accounts himself a lady killer. The part is a capital one, and Mr. Hodge's work in it was intensely and legitimately funny, and could not have been improved upon.

Mr. Herne's two daughters, Julia A. and Chrystal, were in the cast and proved worthy children of their talented parents. Julia A. Herne gave a remarkable performance as Martha Reese, a part that would have taxed the ability of many an older and more experienced actress. She showed a thorough understanding of the role and of her art, and played with a naturalness of method that suggested her mother's. Her work was forceful and sympathetic and never overdrawn, and she was fully equal to her several difficult scenes. Chrystal Herne, as Jane Caudwell, had but one good chance, a comedy scene in the last act that she played so well as to win a hearty recall.

Marion Abbott, in the role of Elizabeth Ann Turner, gave an admirable performance, both in the quality of its character work and the delicacy with which she handled the maternity episode above mentioned. Her tipsy scene earlier in the play was also capitalily done. A pair of quaint old villagers were Frank Monroe, as William Turner, the steamboat agent, and Mrs. Sol Smith, as Mrs. John Russell, a garrulous widow. Both parts were acted with rare skill. Lionel Barrymore had a rather ungrateful role as Frank Turner, and

played it creditably, if a trifle too harshly. Forrest Robinson was not a pleasing Ben Turner, his work being monotonous and without spontaneity. The remaining roles were most acceptably taken by John D. Garrick, C. Didden Pitt, Mollie Revel, Harriet McDonald, Margaret Didden Pitt, T. H. Burke, and Robert Gillig.

Mr. Herne's skill, as well as his love for realism, showed in the stage-management and settings. Besides the real dinner, there were real paint, real boats and many other real things, and very realistic snow. The scenery, by Ernest Albert, and Gates and Morange, was excellently painted, and, in short, every detail of production was commendable.

Both Mr. Herne and Mr. Hammerstein were called upon for speeches and responded in happy fashion, Mr. Herne paying his company a merited tribute, a generosity unusual in a star.

New York—A Million Dollars.

Extravaganza in three acts by Louis Harrison and George V. Hobart, music by A. Baldwin Sloane. Produced Sept. 27.

Prince Pumaatawee	Joe Ott
Consonine De Noelle	Martha Martinelli
Wishbone McManus	Joseph Sparks
Cecil Bonds	Nat M. Wells
Harold Spewwood	Grafton Baker
Chas. C. C. C.	Gilbert Clifton
Chutchem	Chas. H. Prince
Ulipem	John Mayon
Slate	Pat Boney, Jr.
Steele	Levi Simons
Peedler	Archib. Gillies
Polliecan	Louis Foley
Aureon Botwinia	Cora Turner
Urephora Blawie	Isaac Sullivan
Phyllis Vande-gold	Eda Bess
Bona Bond	Blanche Sherwood
Gracie Bullion	Ethel Elberton

The New York Theatre was reopened on Sept. 27, when was presented a new extravaganza, *A Million Dollars*, written by Louis Harrison and George V. Hobart, with music by A. Baldwin Sloane. There was a large audience.

Just what **A Million Dollars** is all about it is quite impossible to say. In the first two scenes there is an inkling of an excuse for its existence, but after that there was no reason and very little rhyme. The plot, in so far as it appeared, seemed to concern the case of one **Consume de Noodle**, an East Side barber, who was supposed to have fallen heir to half of New York, or something of that sort. Then—and this is mere conjecture, the plot may have been quite another thing—all this suddenly acquired wealth had to be blown in, and the barber proceeded to blow it, aided and abetted by sundry strange creatures, including an adventurer, a tramp, three lawyers, a Filipino prince, and an elephant.

Such, he it said, appeared to be all there was to the story, but a story, to be sure, is not necessarily essential to the success of an extravaganza. A lot of fetching songs and a retinue of clever lines will make tolerable entertainment when accompanied by pretty dresses and engaging dances. This combination presumably was what had been aimed at by the authors of A Million Dollars, but they failed to provide either the songs or the lines. Songs there were, of a truth, but only one, "McManus," sung with much humor by Joseph Sparks, proved worthy of slightest attention. Lines there were, too, but such lines! Cleverness was utterly missing, brightness was altogether absent, and what the thing was all about, as has been said before, no one had the remotest idea. Louis Harrison has frequently put into dialogues assortments of machine-made humor and ancient jokes, but even these did not offer to relieve the direful monotony of A Million Dollars. George V. Hobart has written a good deal of amusing stuff, and no doubt has more such up his sleeve, but none of it fell out in this wild and fearsome mixture.

The lyrics were not good except in occasional lines and in the "McManus" song, which will do very well. The music was of distinctly mediocre quality, never venturing to become in the least very interesting or unusual.

The people had very little to do, and a majority did that little very badly. Joe Ott was dull and utterly unnecessary as the Filipino prince, a part perhaps meant to be funny but from which he succeeded in extracting no humor at all. Ignacio Martinetti labored bravely with the terrible role of the barber, and accomplished the hopeless task in his always artistic way. Joseph Sparks, apart from his one good song, had nothing to do, and Nat M. Wills tried to stretch out over three acts a vaudeville specialty which were better unstretched. Grafton Baker sang rather well in an unpromising song. Pat Rooney, Jr., danced nicely, and Gilbert Clayton, Charles H. Prince, and John Mayon made nothing of the roles of three lawyers, of which probably nothing was to be made anyhow. Cora Tanner sang nicely and acted ably in the impossible part allotted to her. Jossie Sadler failed to amuse as a German person of some sort, and the other ladies were singularly unimpressive.

The large chorus was beautifully and expensively costumed, and Carl Marwig's ballets and Frank Smithson's excellent stage-management deserved the chief praise of the occasion. The scenery was not up to the New York mark.

As a specific for insomnia it is doubtful if **A Million Dollars** could be better. The management of the theatre have hung up signs prohibiting smoking, and it has been given out that this was due in part to Cora Tanner's protest against the incineration of the weed in any theatre where she is billed to appear. This prohibition will prove, no doubt, a more or less serious mistake, for New Yorkers certainly like to smoke at entertainments of the sort in consideration. More than a few estimable citizens step away from the theatre altogether if they cannot smoke, and it is to this particular class that the New York has chiefly appealed.

Irving Place—Der Tugendhof.

Comedy in four acts by Richard Showronnek.
Produced Sept. 29.

Baron Joachim von Hollenbeck	Gustav von Seyffertitz
Malte	Vladimir Schanberg
Anna-Marie von Hollenbeck	Ada Meritto
Gabriele Huchtmann	Mela Binger
Justizrath Arnold	Adolf Teuber
Hauptmann Hopfner	Heinrich Hüblich
Lieutenant Steink	Engene Hohenwerth
Vaterseiler Schützky	Bernard Horwitz
Son. Diener	Max Hanseler
Schwäbe, Gartner	Willy Frey
Herrn Fröhlich	Frida Brandt
Herrn Dönnappel	Carl Fröhner
Ein Briefträger	

The regular season of German drama at the Irving Place Theatre began last Saturday evening with the production by Director Conried's resident stock company of *Der Tugendhof*, a comedy by Richard Schowronnek. As a curtain-raiser a one-act comedy by Otis Erich Hartshorn, entitled *Die Sittliche Forderung*, was presented. The theatre, newly orn-

nented and bright with its red and gold decorations and brilliant lights, was filled to its utmost capacity by an audience that represented the best circles of German society in New York. The director and his company could not have wished for a finer assemblage, nor could the new season have opened more propitiously.

The *Sechste Forderung*, a bright little play of the society comedy mold, served to introduce two new members of the company to the patrons of the theatre. They are Hedwig Lange, recently of the Deutsche Theatre, Berlin, and Otto Olbert, from the Hof Theatre, Darmstadt. As Ditta Revers Niss Lange displayed most agreeable talents in the direction of legitimate comedy, acting with fine spirit and in an enthusiastic fashion that was very effective. Mr. Olbert as Friedrich Stierwald made a favorable impression by his sincerity and the perfect symmetry of his art. Yona Grahn acted the minor role of Bertha very acceptably. The mounting of the little comedy was admirable.

The *Tugendstüb* is a comedy of rather a farcical nature, constructed upon legitimate lines, however, and offering capital opportunities for humorous character acting. In some of the scenes the dialogue overweighed the action, but despite this drawback the comedy was most diverting and was thoroughly enjoyed by the audience. Gustav von Seyffertitz as the Baron Joachim von Hollenbeck gave a delightfully humorous impersonation. Vladimir Schamberg, a new member of Director Conried's company, acted the role of Malte in splendid, manly fashion. He is a man of fine physique and in his acting displayed excellent elocutionary and pantomimic powers. Georg Busch was very satisfactory in the comic role of Jimmy Broker, and Max Hinder made a pronounced success as Senz, a servant. The other male roles, down to the one of least importance, were very acceptably played.

Ada Meto, a young Marie von Hollenbeck acted with grace and distinction, and added another success to the several that she has made at the Irving Place. Meta Ruenger was altogether acceptable as Gabriel-Huchmann, and the lesser parts were in good hands. This week the double bill of Saturday night will be repeated at several performances, and Egmont and Wildfeuer will be presented on the other nights.

Garrick—David Harum.

Drama in three acts by R. and M. W. Hitchcock, founded upon Edward Snyes Westcott's novel of the same name. Produced Oct. 1.

David Horum	William H. Crane
John Leno	George S. Frost
General Wadley	Frank Harbeck
Chas. Timson	Charles Jackson
Birk Larabee	William Sampson
Deacon Perkins	Isaac Granville
Zeke Swiney	Sheridan Tupper
Amos Elrich	Will Dean
Eng Robinson	George P. Devere
Peggy Hopkins	Charles Avery
Bill Monteig	W. Dupont
Mary Elise	Katherine
Aunt Polly Ribbee	Kate Meek
William Culham	Elios Frances Clark

At the Garrick Theatre last evening William H. Crane and his company gave the first performance in New York of the stage version of David Harum. The wide popularity of the book, the favorable reports about the play from other cities, and the interest of the public in Mr. Crane combined to draw an audience of distinction and size to the theatre. It was a noteworthy and encouraging sign of the times that so pure and simple a play should attract such a gathering.

Mr. Wootton's story is so very well known, and the character of the quaint old banker and horse trader of Homeville is so familiar to nearly every one, that the enterprise of setting them forth upon the stage was peculiarly dangerous. The book offered scarcely a peg upon which to hang the skeleton of a drama, while, on the other hand, it so completely described the characters that the slightest alteration in any one of them on the stage might be at once detected. With these pitfalls surrounding them, the dramatizers, R. and M. W. Hitchcock, set about their work. And it would appear from the play that they engaged in it most earnestly and conscientiously, since the atmosphere of the book has been perfectly preserved in the dramatic version, and the characters of the printed pages have been transferred intact to the stage.

In the matter of plot, however, it was absolutely necessary for the dramatizers to depart widely from the simple story of Mr. Westcott and in these digressions they were not altogether unsuccessful. The introduction of the late story of John Lenox and Mary Blake was imperative, though difficult, and while the dramatizers accomplished the task the result was not particularly pleasing. Indeed, all of the additions to the original story were rather commonplace. But it must be borne in mind that the dramatizers endeavored only to build a modest and unobtrusive pedestal upon which a dramatic David Harum might stand, and in this they—assisted by Edward E. Rose—have done creditably. The character has not been robbed of a single one of his attributes, he has not once been placed in an incongruous situation, and every line in the book that could be utilized has been incorporated in the play.

The choice and arrangement of the scenes was admirable, and the three settings shown give a very clear idea of the environment in which David Harum spent his life. The first scene is an exterior showing Harum's house, his bank and the barn that is so familiar to the readers of the book. Amid these surroundings the famous horse trade is accomplished. The second scene is a room in the bank building, from which the auditors observe the and predicament of Deacon Perkins with the bulky man in the rainstorm, and the third setting displays the interior of Aunt Polly's comfortable, old-fashioned sitting room. The final act, that takes place on Christmas Day in this homely room, is the most effective of the three. In it David Harum relates the story of his visit to the circus when a boy, and the final situation, in which the banker cancels the mortgage on the Widow Cullom's farm, is skillfully brought about.

It is not a good play from a dramatic standpoint, but as a study of real New York State character, pure and simple, especially simple. David Harum is a treat and a delight. It all goes to show that dramatic ethics as such are not indispensable in the making of an agreeable play, and that, as the erratic George Bernard Shaw has emphasized, you never can tell. Had the book upon which this play is based never been written, and had these dramatists dared to submit their present work without the saving grace of a novelization to introduce it, there is safe betting that no actor or manager would ever have produced it, or even have considered it. But now that a novel has made it possible, people may see it and enjoy it not as an actor's play as actors are wont to understand plays, but as a truly refreshing, unaffected, absolutely realistic re-

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Some good specialties are introduced among them especially meritorious musical contributions by Newell and Niblo.—Kansas City Journal, Sept. 17.

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ALL AGENTS

CHICOT says of DAN and DOLLY MANN:

Dan and Dolly Mann in their rural sketch entitled "Mandy Hawkins." In this act Dolly Mann does a bit of character work that is faithful and remarkably free from exaggeration. There are good lines read and Dolly Mann's work as The Charity Child is odd and unlike most of those who pattern after the Sis Hopkins type.

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Zeke Goes to the Theatre.

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VERNON

The Ventriloquist,

WHO PLEASURES HIM MIGHTY WELL.

My dear Mary Ann, I must let you know that, since my last writing, I've been to a show. At a playhouse called Keith's, down Union Square way.

To see them trouper cut up I dropped in to-day. There was singing, an' playin', an' dancin', an' such. But a feller called "VERNON"—say, he beat the Dutch.

My! ain't he homely, a gal by me sed, Well, he wasn't good lookin', and his hair it wuz red. But we forgot how he looked when he started the crowd.

First smiled, then we laughed, then we hoilered our loud. He'd a doll what would stutter, an' a doll that would sing.

Like Hans, the Dutch shoemaker, down by the spring. And an ole ludy sang, an' it really was fine. And Tommy, an' Joe in the chorus would join.

And a little gal sang she'd hair just like our Nan. A cute 'nuff song, called The Hoo, Boodle Man. An' just then her mother cum in turn the door.

An' the way her dress sparkled I could make your eyes sore. An' when it was over we all clapped real loud.

An' "VERNON" came out an' he smiled an' he bowed. What he had to smile at I really don't know. But he seemed to think that he was the whole show.

They said I was him made them dolls talk an' laugh. But they couldn't fool me, it was one them funny graphs. Struck into their stummocks praps, he pull the string.

An' when he did it, he thought he was the hull thing. Well, I'm all pestered out, guess I'll sleep for a week. So with love I will close, your affectionate,

ZEKE

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A High-Toned Burglar

I care not if he took my all,
I even liked his healthy gall.
His quips of humor I laugh at yet,
The cleverest chap I ever met.
He took my wallet, but what of that,
I've laughed so much I'm growing fat.



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3. Wambacher opera co. 4-6. The Gamekeeper 3.
Alvin Joslin 17. Side Tracked 22.
WANTON. GRAND OPERA HOUSE (Charles E.
Berry, manager): The Minister Extraordinary Sept. 18.
fair performance; good house. Robert E. Mantell is
a Free Lance 20 pleased a good house. A Rag Time
Reception 22 cancelled. Murray Comedy co. Fall
Week. 24-26. City Sports 2. For Her Sake 5.
STANLEY. MARVIN OPERA HOUSE (W. C.

Aug. Sept. 25, Chapin 21, and the Pulse of New York 22 to good houses. Emma Bunting did clever work and Charles Leyburne, Harry H. Lenton, and Florence Randall gave good support. Willis Brothers, on 24-26 canceled on account of strike. The Little Minister 27. Alvin Joslin 28. Old St. Stebbins 29 canceled. ITEMS: Charles Leyburne, of Ben Ton Stock 30, is a former resident of Pottsville, and greeted

agents: Ben Pitt Stock co. Sept. 24-26 in The Princess of Patches, Gettysburg. The census taken, and The Black Flag, excellent co. good houses, south between the War 27. Old St Stephens 28. Over the Fence 29.

SHUT AND OAH. -- Ferguson's Theatre, Sept. 29.

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dis. 2.—THEATRE ROYAL (La managers): Grand concert 20.

W. D. Emerson.—GRAND OPERA HOUSE, W. D. Emerson, manager; A Breezy Time Sept. 21; good house. Frederick Hamilton lectured on the Brier way to large and enthusiastic audience 24. A Trip to Grafton 26; excellent performance; good business. The Royal Box 27. Richieu 28. Other People's

THEATRE.—ROYAL OPERA HOUSE (A. J. Manning, manager): Andrew Robb

Royal Boy to good business Sept. 21. Cole and Johnson in A Trip to Coontown 24; S. R. v. Canadian Jubilee Singers 25. Cowslip Farm 28. A Breezy Time 1. Other People's Money 3.

performance pleasing. The Royal B

STRAATFOORD.—STRAATFOORD'S OPERA HOUSE

McDerm. 29. A Breezy Time 2. Job

THEATREMAN.—CARMAN OPERA HOUSE (Fred Adams, manager): A Cavalier of France Sept. 22; good performance, fair audience. Cowslip Farm 24 failed to please. Quo Vadis 26. Other People's Money 27. Uncle Josh Approves 29.

...; fair attendance. A Trip to
a Griftich 2. Other People's Money

ST. CATHARINES.—GRAND OPERA HOUSE of Charles H. Wilson, manager: A Trip to Coontown pleased a topheavy house Sept. 29. The Prisoner of Zenda to large business 25. Cowslip Farm 29. Blue Jeans 1. A Breezy Time 3. A Broom Maker 6.

Quo Vadis Sept. 19; fair home
nearly to tenhenny home. 21 — 22

POWELL has again taken charge of the Grand.

GRAND OPERA HOUSE (Charles H. Simmons, manager): Benedict's Quo Vadis Sept. 25. S. R. 6; poor performance. Other People's Money 29. A Lion's Heart 6.

GRAND OPERA HOUSE (A. E. Hildner)

1. German's Troubadours 6, Cullman
ton's Minstrels 16.

GALT.—SOFT'S OPERA HOUSE (R. McMillan, manager): A Trip to Cootown Sept. 25; good performance; fair house. A Breezy Time 28.
McMILLAN.—OPERA HOUSE (George O. Philip, manager): A Breezy Time Sept. 29. Other People's Money 2.

11. Cowslip Farm Sept. 27. 816-7
no. 12. Black Puffin's Tombstones

Medicine, manager: Valentine Stock co. 4-6.

[Faint, illegible text]

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